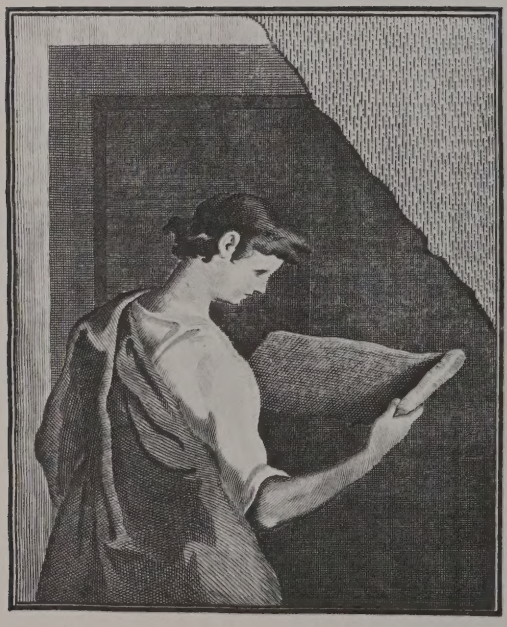

THE J. PAUL GETTY MUSEUM LIBRARY

CATALOGUE

of a

Loan Exhibition

of

FRENCH PRIMITIVES

and

OBJECTS OF ART

in aid of the

FRENCH HOSPITAL
in New York

By E. M. SPERLING

Preface by Louis Réau, Editor of the Gazette des Beaux-Arts in Paris

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F. KLEINBERGER GALLERIES, Inc.
12 EAST 54th STREET, NEW YORK

OCTOBER 1927

THE J. PAUL GETTY MUSEUM LIBRARY

THE EXHIBITION IS HELD UNDER THE PATRONAGE OF THE GOVERNMENT OF THE FRENCH REPUBLIC, AND ITS CONSUL GENERAL IN NEW YORK, MR. MAXIME MONGENDRE, HAS BEEN DELEGATED TO OFFICIALLY INAUGURATE THE EXHIBITION ON OCTOBER 15TH, 1927, AT 2 O'CLOCK P. M.

PREFACE

The Exhibition of French Primitives, organized for the benefit of the French Hospital of New York, to celebrate the inauguration of the Gothic building where the F. Kleinberger Galleries are now established, is a proof of French-American solidarity and at the same time an artistic manifestation of exceptional importance. It is the first time that the occasion has been presented in America to see a collection of such a considerable number of paintings of a School which was almost unknown some twenty years ago, in spite of the fact that its masterpieces are to the highest degree apt to sustain the comparison with the Flemish and Italian Primitives.

The popularity of the Italian "Trecentistes" and "Quattrocentistes" from Giotto to Botticelli is relatively ancient, for it can be traced up to the "Pre-Raphaelites" of the beginning of the XIXth century. Influenced by the writings of Ruskin, who was the most prominent professor of esthetics of his time, not only in England, but in all Europe, the admiration for these Primitives reached such a degree that it became some sort of an intolerant and blind idolatry of which even Raphael was sometime the victim. Without being as exclusive, the admiration of the Flemish Primitives, with which the German Primitives were generally associated—forerunners of Rubens and Rembrandt —has manifested itself with ardor since the epoch of the Romanticisme and has never ceased to progress.

Why did the French Primitives not profit at the same time by the movement which led all art lovers to the origins of painting? Reflecting upon it, we are in the presence of a very strange phenomenon. Our romantic writers are full of enthusiasm for the Medieval architecture; they bring in vogue the Gothic style without laying stress upon the fact that it was French; Victor Hugo writes his famous novel *Notre Dame of Paris;* but none of the writers is interested in the old paintings. The French Primitives are silently overlooked as if they had never existed. Our historians of art strangely agree to fix the beginning of the history of French painting in 1532 with the appearance of the Italian Primaticcio at Fontainebleau. Some of them carry its birth only to the first half of the XVIIth century, to Nicolas Poussin.

However, it was very difficult to believe that a country like France, which had been, throughout the Middle Ages, the most brilliant hearth of art in Europe, spreading all over the world that admirable Gothic art, the real name of which ought to be FRENCH ART, should have waited until the XVIIth century to bring forth a school of painters worth while mentioning. In truth, our artists were capable of carving on the portals of the cathedrals of Chartres, Amiens, or Reims masterpieces worthy of comparison with the purest marvels of Greek art. Our manuscript colorers, our glass painters had a universal reputation and were desired even as far as Italy. Is it possible that in that glorious epoch we should not have had artists capable of decorating a wall or painting a portrait? The improbability of such a hypothesis is evident and should have made all serious minds think.

The development of stained glass had doubtlessly replaced little by little the mural painting in the Gothic churches, and transformed them into real frames of colored glass. Still, many of our chapels of the XIVth and XVth centuries were adorned with frescoes, and new ones are constantly discovered under the plaster that hides them. At Avignon and at Dijon, which were, after Paris, our two largest art centers at the end of the Middle Ages, magnificent altar-pieces remained, executed for the Popes and the Dukes of Burgundy.

Thanks to these monuments that attracted more and more the attention of the historians, the question was raised whether the generally admitted theory, according to which the French painting dated only since the Renaissance, was not a great error. It was then that the memorable EXHIBITION OF FRENCH PRIMITIVES was organized in Paris in 1904, triumphantly showing, in a manner to convince even the most skeptical, that there existed a brilliant School very much anterior to the School of Fontainebleau, the works of which were not inferior to the ones of the Italian or Flemish Primitives and which possessed at all events a very marked originality. Suddenly, the true origins of the French painting were carried back two centuries, from the XVIth to the XIVth century.

This revelation could not leave the Museums indifferent. In consequence of the Exhibition of 1904 the Louvre, aware of its gaps and in order to complete its collections, hastened to acquire some of the masterpieces of French Primitive painting; among others the

famous *Pietà* of Villeneuve-les-Avignon, of so pathetic an accent, the portrait of the apothecary *Pierre Quthe*, the only portrait signed by François Clouet, and very recently a *Resurrection of Lazarus* by Nicolas Froment.

Would America, that possesses already many capital works of Primitives of all Schools, follow this example and take interest also in these French Primitives, yet little known and not brought into vogue by a Ruskin? A doubt was permissible, for even France, had taken a long time to discover these treasures of her own past. However, after a few years of hesitation a movement was started. Little by little one saw the Museums of New York, Chicago, Saint Louis, Detroit disputing to the great collectors, such as Mr. John G. Johnson, Mr. Martin A. Ryerson, Colonel M. Friedsam, whose collection alone has 46 French Primitives to its credit, Mr. Mortimer L. Schiff, Mr. Arthur Sachs, and many others, important works of this School at Sales.

In view of such facts one may say that the battle in favor of the French Primitives won in Paris in 1904 is today gained also in the United States of America.

It is to celebrate these magnificent results, to which they have contributed more than anybody else, that the F. Kleinberger Galleries organize today in their new French Gothic building which is so proper for a manifestation of this kind, an Exhibition that will mark a second triumphant étape in the long process of rehabilitating the French Primitives.

The paintings exhibited here for the delight of the amateurs and the instruction of the scholars are of the XIVth, XVth, and XVIth centuries. It is thus possible to follow the whole evolution of French painting, beginning from the Middle Ages until the end of the Renaissance.

It is understood that the works of our "Trecento" are very rare. The Louvre possesses the two most important ones: the portrait of *King Jean le Bon*, painted about 1360, probably by Gerard d'Orleans, and the *Parement de Narbonne*, attributed to André Beauneveu, showing the effigies of King Charles V and his wife, a fact which permits to date the painting at about 1374. The most remarkable work of the end of the century is the marvelous *Triptyque de la Chartreuse de Champmol*,

the necropolis of the Dukes of Burgundy, which is the pride of the Museum of Dijon, but though it had been painted in France, it may be claimed by the Flemish School, for the author, Melchior Broederlam, was a Fleming from Ypres.

The Exhibition organized at New York will show to its visitors some curious panels attributed to Jean d'Orleans, son of the painter of Jean le Bon, representing two scenes of the *Legend of Salome*, asking for and receiving the head of Saint John Baptist (Nos. 1 and 2 of this catalogue).

There are two other very characteristic examples of this archaic epoch: a group of *Magian Kings* belonging to the School of Avignon (No. 3) and a *Predication of the Infant Jesus in the Midst of the Doctors*, in which the picturesque style of Jean Malouel, favorite painter of the Dukes of Burgundy, may be recognized (No. 10).

From the XVth century on, the conserved works become much more numerous, and in spite of the disasters caused by the Hundred Years' War, the School of French painting proves to be of surprising variety and fertility. To tell the truth, the role of Paris, which had been so preponderant during the XIIth century, had very much diminished at this epoch. Other art centers were formed in the region of the Loire, particularly at Tours, which became the favorite residence of Louis XI, in the Provence where Avignon, the city of the Popes, and Aix, the capital of King René, held the first rank, and finally in Burgundy and in French Flanders, joined under the same domination, where a French-Flemish School developed at Dijon, at Douai and at Valenciennes.

The Exhibition presents capital or characteristic works of these three principal groups.

The beautiful portrait of King Louis XI by the most famous master of the *School of the Loire*, Jean Fouquet, the most illustrious of the French Quattrocentistes, portrait that has been loaned by Colonel M. Friedsam (No. 12 of this catalogue), will be especially admired. It is a precious iconographic document from the famous Cabinet formed at the end of the XVIIth century by Roger de Gaignières, to whom the Louvre is indebted for the portraits of Jean le Bon and most of the French Kings of the Valois dynasty. Beside Jean Fouquet, the best representatives of this so purely French School of the shores of the Loire are Jean Bourdichon, who was also an exquisite colorist, and Jean Perreal, who is iden-

tified today with the mysterious Maître de Moulins and whose masterpiece is the large triptych at the Cathedral of Moulins in the Bourbonnais. On the panels belonging to Colonel M. Friedsam (No. 34) and Mr. Ryerson (No. 35) one again finds the limpid coloring of this artist of calm and somewhat mellow temperament reflecting the climate of the Valley of the Loire.

The *School of Provence*, the meridional character of which is betrayed through sharper lines and a more dramatic accent, is less strictly French, for it underwent the influence of the nearby Italy and of the Flemings who came down the valley of the Rhone. The principal names illustrating this School are Enguerrand Quarton, the author of the charming *Virgin of Misericord* of the Condé Museum at Chantilly; Nicolas Froment, who painted in 1475 the triptych of the *Burning Bush* for the Cathedral of Aix; Louis Brea of Nice, and above all the anonymous author of the grand *Pietà of Villeneuve-lez-Avignon*, today at the Louvre. A curious picture which presumably represents *The Sanctification of a Woman by One of the Avignon Popes*, with the buildings of Avignon (No. 5), permits to distinguish the great difference between this Provencal art and the lovely, smiling grace of the painters of Touraine and the Bourbonnais.

The influence of Flanders which is already very obvious in Provence, is even more pronounced in the *Schools of Burgundy and the North of France.* It is a known fact that the Dukes of Burgundy had invited to Dijon a whole colony of Flemish painters, the best known of whom are Melchior Broederlam and Jean Malouel. On the other hand, Simon Marmion and Jean Bellegambe at Valenciennes or at Douai were in close contact with their neighbors of Flanders and could not escape the influence of the Masters of Bruges and Antwerp. That is the reason why this School has a somewhat hybrid character and why it is sometimes difficult to decide with certainty whether a work is French or Flemish. In this respect the artistic frontier seems to be as indeterminate and floating as is the political one.

However, it is principally the provenience of the paintings that permits us to assert their French origin. So we know that the very interesting panels of the altarpiece acquired by Mr. Ryerson (Nos. 25–31) were painted for the *Chartreuse of Saint-Honoré at Thuison* near Abbeville: moreover, this origin is confirmed by

the presence of two Saints who appear on the back of the wings and who were particularly venerated by the Chartreux: Saint Honoré, bishop of Amiens and Saint Hugh, bishop of Lincoln, with the large white swan and the chalice—out of which emerges the Infant Jesus —attributes of the Saint. These panels which have been sawed apart and the principal subjects of which are the Virgin and Child, the Lord's Supper, the Ascension, and the Pentecost, may be attributed, without risk of error, to the School of Amiens. The architectural backgrounds of a flamy style indicate the end of the XVth century.

It is equally to the School of Northern France that one must attribute a very remarkable Diptych, dated 1451 and coming from the former Levesque collection (Nos. 15, 16 and 17). In the lively figures of the donators kneeling before their patrons, Saint Peter, crucified with his head down and Saint Anthony kneeling, a certain stiffness, recalling the tapestries of Arras, has been justly remarked. On the other hand, the very minute technic is the same as in the colored Illuminated Manuscripts, and we know that the art of miniature flourished in that region at the time.

The most famous Master of this group, the one called by his contemporaries the "Prince of Coloring," is Simon Marmion, born at Amiens, who worked at Valenciennes in the second part of the XVth century. It is to him that Mr. Max J. Friedländer gives with utmost assurance the charming *Madonna* (No. 18), that so much delighted all the connoisseurs at the recent Exhibition of London.

Jean Bellegambe of Douai is, like Simon Marmion, a French-Flemish painter, but he belongs to another generation. He died only in 1535 and is connected, therefore, at least partly, with the Renaissance. The architectural backgrounds of extreme richness are treated in his paintings, moreover, in the new ornamental style. His harmonious coloring resembles that of Gerard David and especially that of Quentin Metsys.

The Exhibition of New York will certainly draw attention to this too little known Master, for he will be represented with two of his most important works: *The Conversion of Saint Paul* (No. 41), exhibited at Brussels in 1902, and the beautiful triptych of the *Adoration of the Virgin*, painted in 1533 for the Abbey of the Cistercians or Bernardines of Flines near Douai. One of the wings of the triptych, (No. 40), represents the popular scene of the vision of Saint Bernard re-

ceiving on his face a few drops of milk of the Virgin who is giving Her breast to the Infant Jesus.

Excepting the decorative paintings of the School of Fontainebleau, which cannot be transported and which it is almost impossible to study today, because most of them have been destroyed or repainted, the French School of the XVIth century shows only painted or designed portraits. In no other epoch had the continuous intercourse of the French School between Italy and Flanders been more marked. While the models for the decorative painting, under the impulse of Primaticcio and Rosso, were taken from Italy, the portrait painting was inspired by Flanders. Its chief representatives came from Flanders. Jean Clouet, probably originated from Brussels, and Corneille de Lyon was first known as Corneille de la Haye.

Jean Clouet, called Janet, was the favorite painter of King Francis I. He revived the prematurely tired features of the King in the portrait (No. 45) and also painted the excellent portrait of *Guillaume Gouffier, Sire de Bonnivet*, which passed from the Richtenberger collection to the Museum of Saint Louis (No. 47), and a lively effigy of a *Prince of the House of Savoy*, decorated with a necklace of the Order of the Annunciation, (No. 44).

The son of Jean Clouet, François Clouet, also surnamed Janet, inherited the commission and became the regular painter of King Henry II and of his successors. He was considered by his contemporaries the first of the French painters, and the poet Ronsard called him "*The Honor of Our France*". He is represented in this Exhibition with several works of first rank which justify his reputation. There is for instance: the portrait of *Madame de Piennes*, daughter of Admiral Chabot (No. 53), the pencil study of which belongs to the British Museum; and the portrait of the young King Charles IX, (No. 50).

The name of Corneille de Lyon should not lead us to error: He was, as we have told, of Dutch origin, but he settled early in his life at Lyons, where he executed a great number of portraits, representing personages of the Court of the Valois. How could he paint these portraits living in the province, far away from the Court? Probably after the designs that he had made himself when staying in Paris or after the ones he borrowed from François Clouet. Be it as it may, these small portraits, painted with a light, transparent touch,

generally on a light blue or a watergreen background, are delicately exquisite, and it will be a pleasure to see on the walls of the Kleinberger Galleries this cortege of high personages and noble ladies of the Court of the Valois in their costumes of refined elegance and a sometime extravagant richness. All these portraits have been loaned by American collectors: Mr. Mortimer L. Schiff, Mr. Jules S. Bache, Mr. Ryerson, Messrs. Leo and Alexander Bing, and above all Colonel M. Friedsam, whose collection of Corneille de Lyon, is unequalled, even in France.

Thus, summed up broadly, in a forcibly brief and incomplete manner, is the incomparable ensemble of ancient French art which will be presented in New York. Can anyone pretend, after such a brilliant demonstration, which would be all the more brilliant had it been possible to join to these paintings and Limoges Enamels the frescoes, the miniatures on parchment, and the glass paintings, that there are no French Primitives?

Perhaps one might object that among these artists, some are of Italian or Flemish origin. But the paintings, framed in stucco and executed by Primaticcio at Fontainebleau, have no equivalent in Italy, and even if Jean Clouet and Corneille de Lyon came from Flanders or from Holland, they could paint only in France, at the Court of the Valois, those delicate portraits for the equals of which one would vainly search Bruges or The Hague. The French milieu transformed these foreigners who acquired some of the qualities of Jean Fouquet and of the Maître de Moulins.

The French Primitive School, which is so original and so varied, deserves, therefore, to be studied with as much love as the Italian and Flemish Primitives, and there is good reason to hope that the Exhibition of the F. Kleinberger Galleries will draw the attention of the art historians and of the American collectors to a School of the highest interest that has been ignored and unjustly neglected only too long.

LOUIS RÉAU

I

PAINTINGS

JEAN D'ORLEANS

(XIVth Century)

Jean d'Orleans was the son of Girard d'Orleans, painter of King John the Good, whom he followed to London in his captivity. There is attributed to Girard d'Orleans, the celebrated portrait of Jean le Bon that recently found its way from the National Library to the Louvre. From 1361 on, his son, Jean, succeeded him in his position at the court of Jean the Good, then at that of Charles V. It was for this prince that he painted his Madonnas, a diptych of the Virgin and Saint Catherine, an Annunciation. He also worked for the Duke of Burgundy. His son, Francis of Orleans, the third of this dynasty of painters, enters upon the scene in 1407. But Jean still continued to paint at the beginning of the fifteenth century, and lived to a good old age till 1420. It is possible that he was the author of the famous *Parement de Narbonne* preserved at the Louvre Museum, the masterpiece of French painting of the fourteenth century.

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JEAN d'ORLEANS

No. 1. Salome Asking for the Head of St. John the Baptist

ON PANEL

Height, 33½ Inches; *Width*, 33½ Inches

King Herod is seated between the queen and his followers at his right and the chief courtiers at his left, before a table supported on trestles and covered with a white tablecloth on which the utensils and plates are reposing. In the foreground his daughter Salome, escoffion-coiffured and dressed in a gown with a long train, slit on the side, seems to be dancing while playing the violin. Before her a small page in tight breeches and coat seems to be devoting his entire attention to

her service and is holding a cup in his hand. A small black dog is sitting on the pavement of enamelled tiles and is looking at him.

There are defects of proportion and perspective of a very pronounced nature in this scene and the following. One cannot help remarking the anachronism of the violin which Salome is playing as accompaniment in her dance. But this archaic awkwardness is not without charm. The physiognomies are very well observed and very individual, notably those of King Herod and his courtiers which are equivalent to portraits.

Lent by Col. M. Friedsam.

No. 1. JEAN D'ORLEANS

JEAN D'ORLEANS

No. 2. Salome Receiving the Head of St. John the Baptist

ON PANEL

Height, 33½ Inches; *Width*, 33½ Inches

This is the second act of the tragedy. Salome has received what she wanted. Dressed in the same slit gown as in the previous scene, she receives on a silver platter the aureoled head of St. John the Baptist that the executioner has just cut off with a broad curved sword. Through the prison windows may be seen the clasped hands and decapitated trunk of the martyr whose blood is flowing on the steps. One of the followers of Salome makes a gesture of terror. An old man with a pointed cap and two soldiers clad in irons, with their lances in their hands, are present at the scene. They lean against the shutters of a fortress which, as well as the tower of the prison, is bristling with battlements. On the top of the wall, behind the battlements, three curiosity seekers may be seen.

In this picture there is, like in the preceding one, a singular and tasteful mixture of very realistic observation and a total ignorance of perspective and proportion.

The prison where St. John the Baptist is beheaded reminds us somewhat of the one where St. Denis receives the last communion in the picture of the Louvre Museum attributed to Jean Malouel and Henri Bellechose.

Lent by Colonel M. Friedsam.

No. 2. JEAN D'ORLEANS

SCHOOL OF AVIGNON
(End of the XIVth Century)

No. 3. THE THREE MAGI KINGS

ON PANEL

Height, 31 Inches; *Width*, 21½ Inches

In the right foreground the oldest of the Magi kings, bald, with a long pointed beard, half kneeling on the ground. He has his crown in his left hand, having taken it from his head to salute the Divine Child, and holds in his right hand a godroon vase in gilded work which he offers in homage. Behind him are standing the other two kings awaiting their turn. Both have their crowns on their heads and appear in identical gesture. With their right hands they are holding a gold vase while with their left hands uplifted, they express a sign of admiration and astonishment. The first, in the bloom of his age, is bearded, while the second, who is younger, is entirely beardless. It seems that in this group the artist wanted to symbolize, not as usually done in the fifteenth century, the homage of the different parts of the world where Africa is represented by a negro, but the three ages of man's life. The old Magi on his knees is clad in a red cloak with wide sleeves, tied by a belt at the waist; the second is dressed in blue and purple, the third in light orange and red. The three figures are set off in silhouette on a stone wall ornamented with geometric designs of a greenish-brown color.

This painting is evidently a fragment and was completed by the figure of the Virgin and the Child Jesus, doubtless accompanied by Saint Joseph. The same composition inverted withs light variations is found in a picture of the old collection of R. von Lippmann, Berlin, which was lent in 1904 to the Exhibition of Primitive French Paintings, organized at Paris. (No. 5.)

The panel in the collection of Colonel Friedsam comes from the Alphonse Kann Collection, Paris.

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Lent by Colonel M. Friedsam.

No. 3. SCHOOL OF AVIGNON

SCHOOL OF AVIGNON
(XIVth Century)

No. 4. THE ANNUNCIATION

ON WOOD

Height, 10 Inches; *Width*, 13½ Inches

A remarkably well preserved, beautiful picture on gold background showing the Virgin on a carved and painted throne, clad in a blue cloak. On the left, an angel with large wings painted with vivid colors in the manner of a peacock's tail, rests on one knee. He is dressed in a black robe with a richly gilded and bejewelled cloak. On the upper left corner, God in a nimbus watching the scene and blessing the Virgin.

In an interesting article in the *Belvedere*, Vienna, 1927, No. 55, p. 6, Friedrich Winkler compares this panel with a Diptych in the *Carrand Collection* at the *Bargello* in Florence, dating both about 1390.

Lent by Mr. and Mrs. Arthur Sachs.

No. 4. SCHOOL OF AVIGNON

SCHOOL OF AVIGNON

(XIVth Century)

No. 5. SANCTIFICATION OF A WOMAN

ON WOOD

Height, 31 Inches; *Width*, 24 Inches

The Pope on his throne surrounded by Cardinals and an attendant sanctifies a woman. Three nuns are standing behind her. A divine hand extends blessings from the sky. The background is formed by crenellated buildings and palaces of the City of Avignon. A picture brilliant in colors and highly interesting in its execution.

Lent by F. Kleinberger Galleries.

No. 5. SCHOOL OF AVIGNON

SCHOOL OF AVIGNON

(End of the XIVth Century)

No. 6. St. Martin of Tours

ON WOOD

Height, 44 Inches; *Width*, 18 Inches

The Saint stands in front of the Altar, represented in full length. With his both hands he raises high above his head a medal showing the Crucifixion. An angel on the left. On the altar a Chalice.

Below is the Inscription: "S. Martinus."

Lent by Mr. B.

No. 6. SCHOOL OF AVIGNON

SCHOOL OF PROVENCE

(About 1400)

No. 7. The Virgin Enthroned, with Donator and Saints

on wood

Height, 12 Inches; *Width*, 8¼ Inches

Above: The Virgin enthroned between a Benedictine on the left and a Saint. With the left hand the Virgin holds the Infant Child and the right is extended toward the Donator. She is entirely draped in a blue mantle with golden points.

Below: Three Saints standing. The one on the left may be identified with St. Louis of Toulouse, on the right is Mary Magdalene and in the center St. Ambrose. At their feet a lion is devouring a deer.

Background gold with ornaments.

Exhibited in Paris in 1904, No. 23.

Formerly this charming painting was owned by Edouard Aynard in Lyons.

Lent by Mr. Mortimer L. Schiff.

SOUTHERN FRENCH SCHOOL OF ABOUT 1450

No. 8. The Blue Madonna

on canvas, pasted on wood

Height, 41 Inches; *Width*, 25½ Inches

This picture was probably painted near Toulouse, in the Department of Haute-Garonne, belonging to the School called *L'Ecole du Midi*.

The Madonna is dressed in a blue garment with gold trimmings. The Child wears a reddish-yellow dress and sits on the left of the Madonna. In the background is a screen of gold, brown, and red which is of tapestry pattern.

The painting was previously in the collection of Prince Demidoff in Rome.

Lent by Mr. and Mrs. Henry Barton Jacobs.

No. 8. SOUTHERN FRENCH SCHOOL

No. 7. SCHOOL OF PROVENCE

SCHOOL OF AVIGNON

(Early XVth Century)

No. 9. THE MOURNING FOR CHRIST

OAK PANEL: (Rounded at the two upper corners)
Height, 19 Inches; *Length*, 27½ Inches

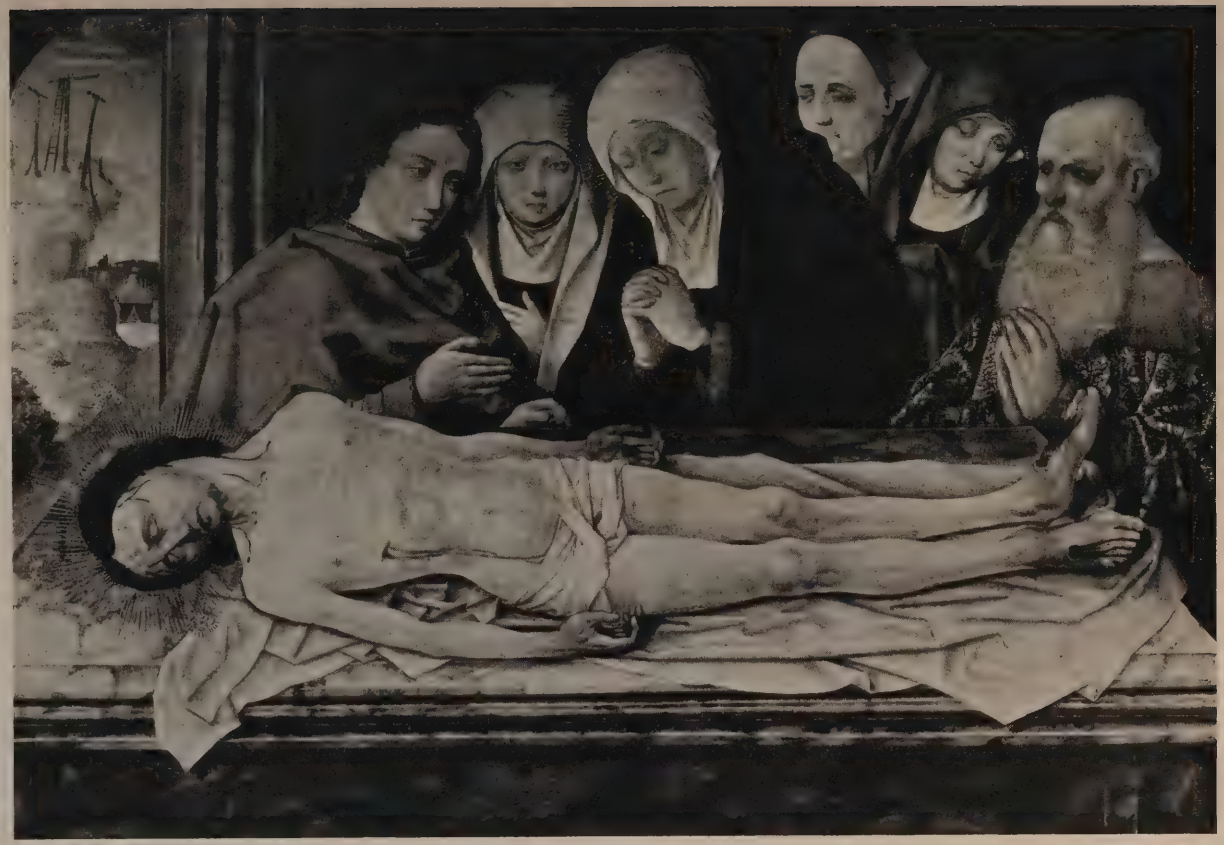
An intensive and interesting composition in which the figure of the Savior lies emaciated and inert upon a marble sarcophagus. Behind are grouped, with great forethought and reverence, the holy Mother, the two Martyrs, St. John to the left, and the aged Joseph of Arimathea to the right, in the background is the head of Nicodemus, or maybe that of the donor, on the extreme left a distant vista of the hill of Golgotha. The Madonna, as the central and predominant figure of the composition, is robed in a blue-black mantle, and wears an opaque-white hood that detracts from the flesh of our Lord, which in comparison appears limpid and ashy; Saint John in a cloak of vivid and beautiful red; Joseph of Arimathea wears an ample garb of brocade and fur.

A very important and rare work.

From the Rudolph Kann Collection in Paris.

Described and reproduced by Salomon Reinach in "*Repertoire de la Peinture*".

Lent by the Art Institute of Chicago.



No. 9. SCHOOL OF AVIGNON

JEAN MALOUEL

Jean Malouel (Maelwel), died in 1415, was, with Melchior Broederlam of Ypres, one of the most remarkable painters of the court of the Dukes of Burgundy. He was in the service of Philip the Bold and Jean the Fearless, who took him to Paris to the marriage of his niece, Jacqueline de Baviere, with the Dauphin. There is attributed to him at the Louvre Museum a pathetic little picture of round shape, which represents "The Dead Christ Supported by the Eternal Father."

Toward the end of his life he seems to have had recourse to the co-operation of Henri Bellechose, who succeeded him as painter to the Duke of Burgundy in 1415.

The History of Saint Denis (Louvre Museum) is said to be partly from his hand, while *The History of Saint George*, coming also from the celebrated Chartreuse de Champmol near Dijon, is said to be the exclusive work of Henri Bellechose.

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JEAN MALOUEL

No. 10. Jesus Preaching Among the Doctors

ON PANEL

Height, 44 Inches; *Width*, 30 Inches

The Child Jesus, whose blond head is aureoled with a halo, is standing on a wooden platform which is reached by a stairway of sixteen steps. He talks from the top of this pulpit to the great astonishment of His parents, the Virgin and Saint Joseph, standing on the right and the Doctors of the Law, sitting on His left in stalls superposed in two rows. Five of the rabbis are looking attentively into their books, doubtless to make sure that the words of the young preacher are in conformity to the Law and the Prophets.

The crowding of the doctors one against the other, their facial expressions as little idealized as possible and almost caricaturistic clearly recall the great panel of the *Legend of Saint George* of the Louvre, attributed to Henri Bellechose, successor of Jean Malouel, so that

it may be asked whether the painting in the Friedsam Collection, treated somewhat as a genre scene, is not from the hand of the same artist.

At all events, this interesting painting, coming from a Parisian collection, is one of the works of the most picturesque kind of the Burgundian school of the first half of the fifteenth century.

Lent by Colonel M. Friedsam.

No. 10. JEAN MALOUEL

JEAN MALOUEL

No. 11. The Madonna and Child Enthroned with Saint Jerome and a Woman Saint

ON PANEL
Height, 20⅜ Inches; *Width*, 13¾ Inches

All the critics will agree in considering this charming *Madonna*, sitting on a throne, between Saint Jerome holding a book, and a Woman Saint who devotedly lifts the extremities of the linen upon which is lying the *Child Christ*—as one of the most delicate creations of the French School of the fifteenth century.

The fineness of the execution from under which in some places the gold background is simmering through and particularly the dolorous expression in the faces of the Virgin and of the Saints who seem to have a presentiment of the sufferings of the Passion, make one think of the celebrated *Pietà* by Jean Malouel, favorite painter of the Ducs of Bourgogne.

This is a small chef d'oeuvre graceful, as well as emotional, that can brave comparison with the best Primitives of the Flemish or Italian Quattrocento.

Lent by Colonel M. Friedsam

No. 11. JEAN MALOUEL

JEAN FOUQUET

BORN AT TOURS ABOUT 1415
DIED AT TOURS ABOUT 1480

JEAN FOUQUET's date of birth is not known. He is the most celebrated of the Quattrocentists of France. He was in Italy in 1445 and his reputation was so great that he painted the portrait of Pope Eugene IV, of which Vasari speaks with praise. On his return to France he established himself at Tours, his native city, and was appointed in 1475 official painter to King Louis XI. He is with Jean Bourdichon the last of the great French miniaturists. He illuminated notably "The Judiac Antiquities" of Joseph, preserved at the National Library of Paris, and the "Book of Hours" of Maitre Etienne Chevalier, mutilated by a vandal in the eighteenth century, forty leaflets of which, bought back at Frankfort by the Duke d'Aumale, are today the pride of the Condé Museum at Chantilly.

Taking these miniatures as points of comparison, it was possible to attribute to Jean Fouquet a certain number of paintings, at the head of which series would have been the portrait which so unfortunately disappeared of Pope Eugene IV. There are the portraits of Charles VII and of Chancellor Guillaume Jouvenel des Ursins, at the Louvre, the portrait of Etienne Chevalier, formerly of the Berlin Museum that was hanging in the Church of Notre Dame at Melun and now is preserved at the Antwerp Museum. It is quite logical to suppose that Jean Fouquet had also made several portraits of *King Louis XI*, whose official painter he was.

In spite of Fouquet's stay in Italy, where he could have made the personal acquaintance of Fra Angelico, or at least admire his works, his style remains in the pure French tradition. He seems to us the continuer of the great miniaturists who worked for the Duke Jean de Berry.

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MAX J. FRIEDLÄNDER. *Eine Bildnisstudie Jean Fouquet*, Jahrbuch der Preussischen Kunstsammlungen. T. XXXI, 1910.

JEAN FOUQUET

No. 12. Portrait of Louis XI

ON PANEL

Height, 14½ Inches; *Width*, 10¾ Inches.

The king is represented in bust, with right profile, detached on a black background. He is covered with a fur headgear of brown color above a red hood that encloses the cranium and descends, so as to cover the ears, to the nape of the neck. Under the brim of the hood there is a tuft of hair. On his red garment with yellow collar he wears a collarette of the Order of Saint Michael, formed of grains and shells in alternation, which falls on his back. There hangs on his chest, attached to a golden chain, the medallion of the order with the image of his patron saint.

The great interest attaching to this portrait centers in the rigorous conformity of it to the water color of the celebrated Gaignières Collection, kept at the Stamp Cabinet of the National Library in Paris. There is inscribed at the bottom of this precious document: "Copied from an original portrait painted at the time in the cabinet of Mr. Gaignières." It is therefore lawful to admit that the portrait in the collection of Colonel Friedsam is the same which was in the cabinet of Mr. de Gaignières and which he caused to be reproduced in his collection.

There was also another water color of *King Louis XI*, on foot, in the Gaignières Collection; but it did not belong to the celebrated amateur, for on the design this manuscript note is found: "Copied after an original portrait in oil in the apartment of Madame la Duchesse de Nemours at the Hotel de Soissons, Paris."

The fact that it comes from one of the most famous collections of portraits of the Ancien Regime already gives the painting in the collection of Colonel Friedsam a title of nobility and a guaranty of authenticity. It may be affirmed, without fear of error, that Fouquet was not attached during more than five years to the person of the king without making his portrait. "Nothing informs us formally," writes Henri Bouchot, "that Fouquet painted King Louis XI, but as he was at the court in an official capacity, it is very likely that he painted the son as well as the father."

It is objected that the portrait of Louis XI which was in the seventeenth century in the Royal Collections at the Chateau of Fontainebleau, and which was

engraved in 1560 by Jean Morin is not identical with the portrait known in the Gaignières Collection; the fur bonnet is adorned with the leaden image, of which the chronicler Philippe de Commines speaks, and the Order of Saint Michael is worn on the collar instead of falling down the back. But nothing proves that Jean Fouquet has not painted several portraits of the king; it is even exceedingly probable.

The exceptional quality of this painting is also an argument in favor of attributing it to the greatest master of the fifteenth century. It is very superior to the replica in the Museum of Arianna near Geneva, and can go hand in hand with the portraits of Charles VII and of Jouvenel des Ursins at the Louvre.

This painting figured at the Exhibition of Primitive French paintings in 1904, (No. 102.) It comes from the Baron Vitta Collection, Paris.

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Henri Bouchot: Two portraits of *Louis XI. Gazette des Beaux Arts*, 1903.

Lent by Colonel M. Friedsam.

No. 12. JEAN FOUQUET

JEAN FOUQUET

No. 13. Portrait of a Man

on wood

Diameter, 9½ Inches

An extremely interesting head with a strong expression. The eyes, nose and mouth are beautifully modeled and the vigorous execution of the whole portrait is worthy of the great Master. A blue-gray headdress, as worn in the middle of the XVth Century, stands out against a very fine red background.

Exhibited at the Fogg Art Museum, Cambridge, Mass., 1927.

Lent by Mr. and Mrs. Arthur Sachs.

No. 14. FRENCH SCHOOL OF ABOUT 1440

NORTHERN FRENCH SCHOOL OF 1451

No. 15. The Crucifixion of St. Peter

ON WOOD

Height, 45 Inches; *Width*, 31 Inches

This most remarkable panel belongs to a diptych the other parts of which are shown in this catalogue under Nos. 15 and 16.

The Donator is kneeling with his hands joined. A manuscript prayer book is before him. The Martyrdom of St. Peter is taking place, before several persons richly attired, in a beautiful landscape with castles and spires.

Mr. Albert van de Put, of the South Kensington Museum, recognized the Coat of Arms as that of the Chevalier Au Cygne.

Described and reproduced by Jean Guiffrey, Pierre Marcel and Charles Terrasse in *La Peinture Française. Les Primitifs*. Second Series, Plates xxxii–xxxvii.

Formerly in the Levesque Collection.

Lent by F. Kleinberger Galleries.

No. 15. NORTHERN FRENCH SCHOOL OF 1451

NORTHERN FRENCH SCHOOL OF 1451

No. 16. St. Anthony in Prayer

ON WOOD

Height, 45 Inches; *Width*, 31 Inches

The right part of the diptych. St. Anthony is kneeling on the left, with uplifted head, in prayer. Before him is kneeling the Donatrix with her hands on a manuscript prayer book. A hilly landscape with a path between the rocks, on which an angel, leading two camels, is approaching.

The same Coat of Arms as the one on the left part of the Diptych is beside the Donatrix, indicating that she is the wife of the Chevalier Au Cygne.

Described and reproduced by Jean Guiffrey, Pierre Marcel and Charles Terrasse in *La Peinture Française. Les Primitifs*. Second Series. Plates XXXII–XXXVII.

Formerly in the Levesque Collection.

Lent by F. Kleinberger Galleries.

No. 16. NORTHERN FRENCH SCHOOL OF 1451

NORTHERN FRENCH SCHOOL OF 1451

No. 17. THE ANNUNCIATION

ON WOOD

Each Panel: Height, 48 Inches; *Width*, 31 Inches

The two wings of the diptych described under Nos. 14 and 15. On the panel showing the Angel is the date, 1451.

The execution of the whole diptych is of a realistic character, broadly painted and of a very delicate technique. The donator recalls in many respects *The Man With the Wineglass* in the Louvre Museum in Paris. The Angel and the Virgin are attired in long robes with many folds, as is seen in Flemish paintings of the period.

Certain parts of this diptych, notably the persons and the architecture, recall the *Arras Tapestries* and especially *The Liberation of St. Peter* (1454) conserved at the Cluny Museum in Paris.

Described and reproduced by Jean Guiffrey, Pierre Marcel and Charles Terrasse in *La Peinture Française. Les Primitifs*. Second Series. Plates XXXII–XXXVII.

Formerly in the Levesque Collection.

Lent by F. Kleinberger Galleries.

NO. 17. NORTHERN SCHOOL OF 1451

SIMON MARMION

(Born in Amiens about 1425; died in Valenciennes in 1480)

Simon Marmion belongs, like Jean Bellegambe, to the French-Flemish School. Born at Amiens, he worked at Valenciennes in the second half of the fifteenth century and enjoyed great reputation as a miniaturist. The poet Lemaire called him the "prince of coloring." He is probably the author of the manuscript in the Petrograd Library: "The Great Chronicles of Saint Denis," that Guillaume Filastre had copied for the Duke of Burgundy, Philip the Good.

It is this same Guillaume Filastre who gave to the abbey of Saint Bertin at Saint Omer a set of pictures decorating an altar-piece of gilded work in which is seen the entire *Legend of Saint Bertin*. These small panels, dispersed at the time of the Revolution, passed to the collection of the King of Holland, then into that of the princes of Wied who sold them in 1906 to the Berlin Museum. They are treated with the finish of the miniature and, as they were executed, according to tradition, at Valenciennes, about the year 1460, it was thought that they might be attributed to Simon Marmion. It is true that this attribution was contested by Count Durrieu who put forward the name of Jean Hennecart, valet de chambre and painter of the Duke of Burgundy.

A precious picture in the Louvre, *The Discovery of the Holy Cross*, could also, with some probability, be attributed to Simon Marmion.

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SIMON MARMION

No. 18. The Madonna with Child

on wood

Height, 14½ Inches; *Width*, 10½ Inches

The Madonna enthroned is shown in front of a piece of rich red and gold brocade between two columns.

An interesting landscape is visible on both sides, with buildings on the shores of lake. The Madonna wears a blue mantle. Her blond hair is falling on her shoulders. The Child is resting in her arms. Her hands are folded in prayer.

Dr. Friedländer considers this painting to be a very fine and characteristic work of the Master.

Exhibited at the Royal Academy in London, February, 1927. No. 69.

Lent by F. Kleinberger Galleries.

No. 18. SIMON MARMION

SIMON MARMION

No. 19. CHRIST BEARING THE CROSS

ON PANEL

Height, 14½ Inches; *Weight*, 10½ Inches

Christ dressed in a long robe and crowned with thorns is mounting Golgotha barefooted, bearing on his left shoulder a gigantic cross, instrument of his punishment. He is led by five executioners. The one at the head, covered with a helmet with chin-piece and dressed in blue and red, is dragging him by a rope fixed around his waist; another, in a yellow and blue dress, covered with a tapering hat of red color, is pushing him brutally from behind, seizing him by the hair. The other three soldiers, one of whom is dressed in a cut doublet, are advancing behind the cross. There is seen on the left the gate of a city where the cortege has just passed. In the background of landscape behind a verdure-covered hillock there are towers and spires.

The very elongated figures, of an almost caricatural leanness, certain details of dress, as, for instance, the tapering caps and bonnets, the tight-fitting breeches, the pointed shoes, make one think of the paintings of Thierry Bouts. The executioner on the right, who is dragging Jesus by a cord, is almost identical with the person who is raising an arm of the miraculous cross in the *Discovery of the Holy Cross* in the Louvre.

The scene of the bearing of the cross that the painter has represented in this panel, which was doubtless a part of a cycle of the Passion, is transposed in the costume of the time, without any concern about local color and with the most complete disdain of anachronisms. The executioners are soldiers of the fifteenth century; the gate of Jerusalem could also very well be the gate of Valenciennes.

This painting, which is very well preserved, comes from the collection of Baron Tolin, Paris, and is certified by Dr. M. Friedländer.

Lent by Colonel M. Friedsam.

No. 19. SIMON MARMION

SIMON MARMION

No. 20. St. George and the Dragon

ON WOOD

Height, 20½ Inches; *Width*, 15¼ Inches

St. George on a White Charger attacks the Dragon with the lance.

At a short distance on a rock the Princess Cleodolinde is kneeling in prayer.

A fortress is seen in the background with a multitude of observers. The subject of this painting is in accordance with the Legend as related by Jaques de Voragine.

Lent by Mr. and Mrs. Otto H. Kahn.

No. 20. SIMON MARMION

SIMON MARMION

No. 21. Portrait of Philippe Le Hardy, Duke of Burgundy (1342–1404)

on wood

Height, 16½ Inches; *Width*, 11½ Inches

Turned to the left he is seen in profile. On the head is a high black hat without brim, on which is a jewel adorned with a ruby. The face is clean-shaven. Round the neck he wears a fur-collar. The coat is pink, with a white design above, ornamented with jewels. From the neck hangs a medal with a precious stone in the centre (probably the Order of the Star, founded by his father, Jean Le Bon, King of France). Light green background.

Inscription above:

"PHILIPPE LE HARDY FIX DU ROY JEAN DUX DE BÕGNE."

Former Collections:

Mr. Serullaz, Paris; Count Montebello, Paris.

Lent by Mrs. Thomas J. Emery.

SIMON MARMION

No. 22. Portrait of Jean Sans Peur, Duke of Burgundy (1371–1419).

on wood

Height, 15 Inches; *Width*, 11½ Inches

Seen in profile, turned to the left, his hands are joined in prayer. Jean Sans Peur was murdered on September 10, 1419, by a follower of the Dauphin Charles (later Charles VII), Tanneguy-Duchâtel, on the bridge of the Yonne, near Montereau. He was the son of Philippe Le Hardy, whom he followed on the throne. In 1396 he was made prisoner of the Turks at the battle of Nikopolis, but was freed upon payment of 200,000 Ducats.

Energetic, bold, and at the same time just, he was loved by his subjects.

Inscription above:

"JEAN DUC DE BOGNE FUC OCCIS A MOTEREAU."

Former Collections:

Mr. Serullaz, Paris; Count Montebello, Paris.

Lent by Mrs. Thomas J. Emery.

NO. 22. SIMON MARMION

NO. 21. SIMON MARMION

SIMON MARMION

No. 23. Portrait of Philippe Le Bon, Duke of Burgundy (1396–1467).

on wood

Height, 15 Inches; *Width*, 11½ Inches

Turned slightly to the right, he wears a crown and on his shoulders the order of the Golden Fleece.

Allied with Henry V of England, he fought against Charles VII of France, against whom he was highly incensed on account of the murdering of his father. In 1435 he finally made peace with Charles VII at Arras.

Philippe Le Bon encouraged arts, sciences, and industries; of the last particularly the weaving of tapestries. In 1424 he founded the Order of the Golden Fleece.

Inscription above:

"PHILIPPE LE BON DUC DE BOURGOGNE."

Former Collections:

Mr. Serullaz, Paris; Count Montebello, Paris.

Lent by Mrs. Thomas J. Emery.

SIMON MARMION

No. 24. Portrait of Charles the Bold, Duke of Burgundy (1433–1477).

on wood

Height, 15 Inches; *Width*, 11 Inches

He is seen in three-quarter profile, turned to the right. Brown hair, clean-shaven face, the hands raised in prayer. He is attired in a pink-colored coat, adorned with fur. The upper part of his coat is dark green. He wears the Order of the Golden Fleece, with broad chain, adorned with turquoises. Black background. Charles the Bold succumbed with his army in the battle against the Duke of Lorraine at Nancy on the 5th of January, 1477, where he was himself killed.

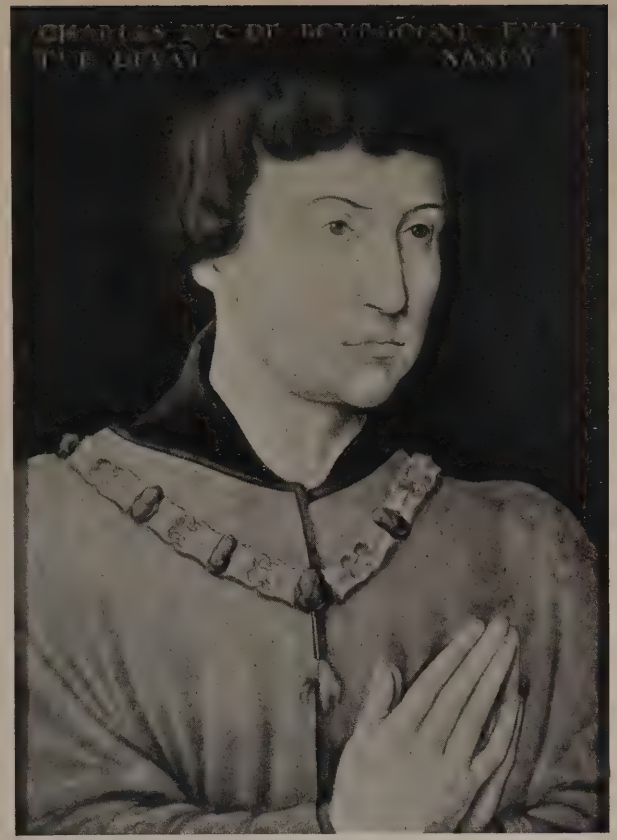
Inscription above:

"CHARLES DUC DE BOURGOGNE FUT TUE DEUAT NACY."

Former Collections:

Mr. Serullaz, Paris; Count Montebello, Paris.

Lent by Mrs. Thomas J. Emery.



NO. 24. SIMON MARMION

NO. 23. SIMON MARMION

These seven panels, belonging to Mr. Martin A. Ryerson, (Nos. 20 to 26) are all that remain of a large polyptych altarpiece painted for the high altar of the ancient Carthusian monastery of St. Honoré at Thuison, a suburb of Abbeville, which, having flourished and grown very wealthy during the fourteenth century, was destroyed during the French Revolution. Originally the panels were four, painted on both sides, but they were sawed through, making eight. Of these, one, The Resurrection of Christ, has disappeared. The other seven represent: The Last Supper, The Ascension, The Coming of the Holy Ghost, The Virgin and Child, St. John the Baptist, St. Hugo, Bishop of Lincoln, and St. Honorius, Bishop of Amiens.

A description of the altarpiece is to be found in the Siffait manuscripts, so called from the name of the family owning the originals. These were notes written by various inhabitants of Abbeville from time to time from 1657 to about the end of the eighteenth century.* In Volume V, which covers the years 1774–1780, the author describes the high altar of the monastery as follows: "Access is had by three steps; above the tabernacle and the steps is a box, wherein is represented in gildened sculpture the Saviour's Passion. When closed, they reveal, painted on the outside of the corners, the Holy Virgin, St. John the Baptist, St. Honorius and St. Hugo, which are shown on the preceding page." The illustration to which the author refers shows the altarpiece in detail, with both open and closed wings. When open, the inner panels—the Last Supper, lost Resurrection, Ascension and Coming of the Holy Ghost—were visible, two on either side of the carved oak retable of the Crucifixion which occupied the center. According to Abbe Lefebre, during the Revolution in January, 1795, the furniture, altars, retables and paintings of the monastery were auctioned and the monks forced to leave.** The Ryerson panels were purchased by the Abbé Cauchy, the curate of the Church of the Holy Sepulchre at Abbeville and so preserved there.

M. Emile Delignieres believes the Thuison panels were painted before 1440 because of an account by the Abbe Lefebre of a visit to the monastery by Philip the Good and his gift to the Prior, Dom Firmin le Ver, incumbent until the year 1440, of "sixty pounds parisis in doles, a violet velvet chasuble sewn with golden *fleurs de lys* barred with gold, also four gilded wooden painted panels which are placed upon the high altar."

The original manuscript from which Abbé Lefebre made this excerpt has disappeared, and the Abbé himself is dead.

M. Delignieres suggests that the panels may be early works by Rogier van der Weyden, but the analogy between the panels and Rogier's Ascension and Last Judgment in Antwerp is slight indeed. He also suggests that the outer wings and the inner panels are not painted by the same hand, but no basis for his contention can be found in the works themselves.

Dr. Friedländer believes these panels to have been executed about the year 1480. He sees in them "very interesting works, productions of the school of Amiens, which otherwise is unknown to us." They are, he says, considerably more primitive and earlier than the Antwerp Mannerists.

(Robert B. Harshe, Director of the Art Institute of Chicago, in his Catalogue of the Martin A. Ryerson Collection.)

*Prarond: Topography of Abbeville, 1, 356. The most remarkable happenings in Abbeville, from the year 1657 to the present. Notes to serve as sequel to the ecclesiastic history as well as the history of the Mayors of Abbeville.

**Abbé Lefebre History of the Carthusian Monastery of St. Honoré.

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Former Owners: Monastery of St. Honoré at Thuison-les-Abbeville.

Acquired from the F. Kleinberger Galleries.

SCHOOL OF AMIENS OF ABOUT 1480

No. 25. THE VIRGIN AND CHILD

ON WOOD

Height, 45⅜ Inches; *Width*, 19⅞ Inches

This was originally one of four panels forming the outer side of the altarpiece wings. The Virgin stands in a semi-circular niche, surmounted by a projecting dais painted in grisaille. She bears the Child in her right arm and in her left hand holds a fig before his intent gaze. She is amiable, more full-faced than in the Ascension and the Descent of the Holy Ghost, reminding us somewhat of Virgins by Bouts. She wears a green dress and over it a sleeved mantle of gold brocade, Italian in type, with medallions of flowering thistles on a red ground. The gold hem is set with emeralds and pearls. A dark blue mantle covers the top of her head and falls in graceful folds to the square-tiled floor.

The Child wears a short white robe, and on his right hand a friendly small bird is perched. The Child's face bears a family resemblance to that of St. Peter in the Last Supper panel. Between the pointed arches are placed, each in a painted niche, statuettes of four prophets in high relief.

Lent by Mr. Martin A. Ryerson.

No. 25. SCHOOL OF AMIENS OF ABOUT 1480

SCHOOL OF AMIENS OF ABOUT 1480

No. 26. THE LAST SUPPER

ON WOOD

Height, 45⅜ Inches; *Width*, 19⅞ Inches

The scene takes place here in an upper room, the back portion of which is covered with a gaufered leather curtain decorated with gilt arabesques surmounted by a dais painted in grisaille, containing three compartments divided into triangles. Each compartment is separated from the others by a sort of buttress.

The Christ stands at the far end of an oblong table, around which are grouped the Twelve. At the Christ's left stands Peter, white-bearded, his crown of white hair under the bald head surrounded by a plain gold nimbus. To the right of the Christ sits St. John, red-haired, wearing a dark red robe and a pale blue mantle; his arms are resting on the table, his eyes are lowered as if asleep, while he leans his boyish beardless face against the Saviour. At John's side is another apostle with long white beard and hair, a golden halo around the head, clothed in a mantle with a wide lowered hood which falls over a golden robe adjusted to the belt.

The other disciples sit around the table, some with hands folded, all generally in an attitude of reverence and adoration.

To the right, seen through a door standing ajar, is an accessory composition, the Washing of Feet. Here the Saviour kneels with sleeves rolled back and an apron at His waist, in the act of washing Peter's feet in a golden basin. The Apostle is easily recognizable. Other disciples, ten in number, group themselves in the background.

Lent by Mr. Martin A. Ryerson.

No. 26. SCHOOL OF AMIENS OF ABOUT 1480

No. 27. THE ASCENSION

ON WOOD

Height, 45⅜ Inches; *Width*, 19⅞ Inches

The Ascension is handled in the same manner as the Last Supper and most of the figures are the same, agreeing in resemblance as well as costumes. Above the round orbit of the earth filling half the field of the composition, the Christ is ascending; His naked feet have just left the ground upon which their imprints remain. The right hand is raised in a gesture of blessing, the rigid body is clad in a dark violet robe. The head is surrounded by a gilt cruciform nimbus; hair and beard are red. The body is bathed in golden rays coming from the sky, while clouds to right and left are bending down, ready to receive Him. On the hem of His garments, interrupted by the folds, are words from stanzas in honor of the Virgin: Salve sancta dei genetrix . . opera manum . . tu . . bon.

Before the earth ball, which they hide in part, the apostles are grouped on their knees, in varying attitudes. Hands are raised in surprise and adoration and, on the right, two apostles awkwardly shield their eyes to protect them from the blinding celestial light. All are draped in ample garments with gilt borders of differing sizes and styles. The Virgin kneels to the left, the long-fingered hands joined flat, head raised, eyes filled with an ineffable expression of mingled adoration, regret, and resignation. Behind the Virgin, somewhat to her left, we recognize the red-haired, young and beardless St. John, whose short, very pale blue, almost white, mantle contrasts with the subdued red of the robe. To the right of the Virgin, in side view but facing her, St. Peter kneels. He wears pale blue robe covered with a wide red mantle with gilt border. Of the remaining characters, grouped on second and third planes, two stand out particularly. One, seen entirely from the back, wears gold embroidered, crimson garments, a mantle with gilt orfrays, and a sky blue scarf over the arms. The second wears a green robe and mantle. The heads of both are thrown back and foreshortened to watch the Christ's ascension immediately above them; nothing shows except the top of forehead and the nose.

Lent by Mr. Martin A. Ryerson.

No. 27. SCHOOL OF AMIENS OF ABOUT 1480

SCHOOL OF AMIENS OF ABOUT 1480

No. 28. The Descent of the Holy Ghost

ON WOOD

Height, 45⅜ Inches; *Width*, 19⅞ Inches

In a deep, narrow room, floored with black-and-white square tiles, lighted from sides and back by windows set with little panes forming lozenges, the Holy Ghost appears in the traditional shape of a dove with wings extended, flying in a golden nimbus. From that focus golden rays leaping into flames fall radiantly upon the apostles grouped around the Virgin. The upper part of the room is cut off by a gilt dais, consisting of a wide string-course upon which there are line-drawings made with a pen of the full-length statues of eight prophets placed each in a little niche; these again end in points with round knobs and stand out on the red background like an embroidery accentuating the architectural details. Between the two groups of prophets and framed by the wide arch which spands the room, the episode of the Serpent in the Wilderness is represented.

The composition of the main scene resembles those treated before; the same characters appear dressed in almost identical garb. The Virgin sits in the midst of the apostles, St. John and St. Peter, both kneeling beside her.

A Virgin with Saint James and a donor in the Lord Leconfield Collection, Petworth, given to a Burgundian painter of the sixteenth century, and a Death of the Virgin in the Museum at Lyons (catalogued as by an unknown painter) show a close family resemblance to the Virgin in this panel.

Lent by Mr. Martin A. Ryerson.

No. 28. SCHOOL OF AMIENS OF ABOUT 1480

SCHOOL OF AMIENS OF ABOUT 1480

No. 29. SAINT JOHN THE BAPTIST

ON WOOD

Height, 45⅜ Inches; *Width*, 19⅞ Inches

St. John the Baptist stands in a niche almost identical with that occupied by St. Honorius. He wears a brownish-red tunic covered with a brick-red mantle, which lifted by his left arm, shows his thin legs and curious feet, which have become, in the artist's struggle to render them in steep perspective, almost deformed. On his left arm he carries a large closed book on which rests the divine lamb to which the saint points with his right hand. Within the grisaille compartments of the dais above the saint's head, painted to represent carved stone, are the episodes of the saint's life: his Birth; his Preaching in the Wilderness; the Baptism of Christ; the Appearance before Herod; the Decapitation. The saint's hair is chestnut in color and his russet beard, divided into two points, recalls that of the Christ in The Last Supper, whose facial type indeed is similar.

Lent by Mr. Martin A. Ryerson.

No. 29. SCHOOL OF AMIENS OF ABOUT 1480

SCHOOL OF AMIENS OF ABOUT 1480

No. 30. ST. HONORIUS

ON WOOD

Height, 45⅜ Inches; *Width*, 19⅞ Inches

It was under the patronage of St. Honorius, one of the early bishops of Amiens, that during the fourteenth century the Carthusian monastery of Thuison was founded. St. Honorius was born at the village of Port-le-Grand, eight kilometers from Abbeville. He died in the year 600 and was buried in his native village. In the ninth century his remains were removed to the cathedral of his episcopal see. The right lateral portal of Amiens Cathedral shows various miracles performed by him. Two of these miracles appear on one of the carved wood retables which also came from the Carthusian monastery of Thuison and which, according to Abbé Crozet,* were still at the Crotoy in Abbeville in 1870. The same miracles appear among the five compartments of the dais in this panel, representing episodes in the life of St. Honorius: kneeling, appointed bishop; healing a paralytic; apparition of a divine hand above the altar during his celebration of the mass; at prayer in his cell; exhumation of the relics of St. Fuscian, St. Victoric and St. Goutran.

*Abbé Crozet: Hagiography of the Diocese of Amiens, III, 38-77.

Lent by Mr. Martin A. Ryerson.

No. 30. SCHOOL OF AMIENS OF ABOUT 1480

SCHOOL OF AMIENS OF ABOUT 1480

No. 31. Saint Hugo, Bishop of Lincoln

on wood

Height, 45⅜ Inches; *Width*, 19⅞ Inches

St. Hugo, the scion of a noble house of Burgundy, having taken orders at the Grande Chartreuse (the Mother-house of the Carthusians) near Grenoble, had been prior of the Carthusian Monastery of Wittham in England, afterwards becoming archbishop of Lincoln in 1185. He dies there on November 17, 1200 and the monks at Wittham gave his remains to the Monastery at Thuison.

He stands beneath a dais, identical with that in the panel of the Virgin and Child, holding in his right hand a crozier and in his left a golden chalice from which the Christ Child emerges. His white linen monk's vestments covered with an ample scapular, fall to his feet. The dark blue bishop's cope, repeating the thistle patterns of the Virgin's gown, is fastened at the breast by a large gold plaque. On this is chased, within a circle of cusps, the Christ whose left hand holds the symbolic ball and whose right hand is raised in blessing. The mitre and the wide facings of the cope are richly ornamented with pearls and precious stones.

The phenomenon of the large swan with the gold band about its neck results, according to M. Delignieres, from a tradition that Saint Hugo doubted the actual presence of the Savior within the Eucharist. These doubts were dissipated by the miraculous appearance of the Christ Child from the chalice at the moment when the devil, in the guise of a swan, was endeavoring to distract the Saint's attention. The left hand of the Saint, as well as the badly drawn chalice and the child are the work of another and much later hand.

Lent by Mr. Martin A. Ryerson.

No. 31. SCHOOL OF AMIENS OF ABOUT 1480

JEAN BOURDICHON

Jean Bourdichon is, after Jean Fouquet, the chief representative of the School of Tours. From 1479 to his death, which occurred about 1521, he was employed as painter and colourer by the Kings of France: Louis XI, Charles VIII, Louis XII and Francis I.

His most popular masterpiece is the decoration of the *Great Hours of Queen Anne of Bretagne*, finished in 1508, this lady having been the wife of Louis XII. This celebrated manuscript of fifty-one miniatures, each full page, without counting the pretty encasings "of very rich flowers, all different" adorning the margins of all the leaves, is kept in the Bibliothèque Nationale at Paris. Several other colored manuscripts could be attributed to him by comparison, notably the *Book of Hours of the Duke d'Angoulème*, father of Francis I. But Bourdichon was not only a miniaturist. Documents prove that he also painted large religious pictures, for instance an *Adoration of the Magi*, in several compartments, ordered by King Charles VIII, and an *Allegory of Death*. The *Triptych of Passion* of the church of Saint Antoine de Loches, dated 1485, might be by his hand. We know that he also painted portraits. There are generally attributed to him two portraits of children of brilliant charm, who are most probably the children of Charles VIII; the little dauphin *Charles-Orland* (Collection of M. de Beistegui, and a young child represented with joined hands, in the Louvre).

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JEAN BOURDICHON

No. 32. Portrait of Man with Falcon

ON PANEL ROUNDED AT TOP
Height, 9½ Inches; *Width*, 7¼ Inches

Depicted on a red background, in bust, slightly turned to the left. Hair, moustache and spare beard are reddish-brown. He wears a velvet toque and a black robe with turned up collar. He is holding a falcon on his wrist.

Lent by Colonel M. Friedsam.

No. 32. JEAN BOURDICHON

JEAN BOURDICHON

No. 33. Diptych. Portraits of Husband and Wife

Each Panel: Height, 8 Inches; *Width*, 5 Inches

Their hands are joined in prayer. The young man wears a black coat with fur collar. The background is dark green. The young lady wears a dark costume and a white headdress. Red prayer-beads in her hands. The background of this panel is red.

Formerly in the Collection of Prince Borosselski in Warsaw.

Lent by Mr. Mortimer L. Schiff.

No. 33. JEAN BOURDICHON

MAITRE DE MOULINS

The Anonymous Author of the magnificent "Triptych of the Cathedral of Moulins" who was for this purpose baptised Maître de Moulins, and whom Henri Bouchot proposed to call the Painter of the Bourbons, for he worked specially for this princely family, remains even today one of the most mysterious artistic personalities of the French School of the fifteenth century.

It would be tempting to identify him with Jean Perreal, surnamed Jean of Paris, who was the favorite painter of the kings Charles VIII, Louis XII and Francis I. The dates and circumstances of his life, and the style of his pictures, seem to confirm this hypothesis. We know in fact that Jean Perreal worked at Lyons, as the Maître de Moulins, for Cardinal Charles de Bourbon. He was the painter commissioned by Queen Anne of Bretagne with designing the pattern of the celebrated tomb of Nantes, sculptured by Michel Colombe. Now, the type of one of the virtues *Temperance* which decorates one of the angles of the tomb, offers the most striking analogies to several figures of the Maitre de Moulins; notably *Saint Madeline of the Louvre.* Unfortunately, these comparisons give us only probabilities and presumptions, without allowing us to identify the personality of the two artists.

Around the *Triptych of the Cathedral of Moulins*, his masterpiece, which may be dated 1498, there are grouped several works of great charm which are certainly from the same hand, *The Nativity* in the Museum of Autun, painted about 1480 for Cardinal Jean Rolin, the portrait of Cardinal Charles de Bourbon, two copies of which are known, one at the Museum of Condé at Chantilly, the other at the Musée Germanique of Nuremberg; the *Donatrix Presented by Saint Madeline* (Louvre) which might be placed about 1495, the *Decapitation*, of Col. Friedsam, *The Virgin and the Child* of the Brussels Museum, the *Annunciation* of the Ryerson Collection and the *Meeting of Joachim*

and Anna which recently entered the National Gallery in London.

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MAITRE DE MOULINS

No. 34. Decapitation of Five Martyrs

ON PANEL

Height, 35½ Inches; *Width*, 26½ Inches

Five martyrs, all young and beardless, their heads in halo, are grouped in the left foreground. One of them has already lost his head. The four others are kneeling, with their hands joined. The executioner, in red doublet and blue breeches, has seized the first by his hair and, with arm raised, prepares to strike him with his sword.

In the background there is a prison at the left with its narrow loop-holes, the gate of which is partly open. On the right there is a landscape background with rocks and a fortress surrounded by water. It is impossible to determine the meaning of this scene, for none of the saints that are undergoing martyrdom has the least distinctive attributes. The one who is being seized by the executioner seems to be of higher rank than his companions, for he wears a richly embroidered garment, while the others are more modestly clad.

The limpid coloring and the background of the landscape distinctly show the manner of the Maître de Moulins and recall the style of the two beautiful portraits in the Louvre, dated 1488, which represent *Pierre II, Duke of Bourbon*, and his wife, *Anne de Beaujeu*.

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Lent by Colonel M. Friedsam.

No. 34. MAITRE DE MOULINS

No. 35. ANNUNCIATION

ON WOOD

Height, 29 Inches; *Width*, 20 Inches

The Virgin kneels before a *prie-dieu* in the right foreground on which an open breviary is placed. Her dark blue gown is corded at the waist, and her rose-red mantle is buttoned across the chest with a strap and falls in a cascade of folds to the marble floor. Behind her is a bed with drawn curtains and valance, and a small portrait of the Christ, His hand raised in blessing. A beam with a classic console supports the arched ceiling. A variegated marble column with Ionic capitol is seen on the left with the suggestion of a garden at its foot. Gabriel, the angle of the Annunciation, too sharply defined against the background, wearing a green dalmatic lined with rose, holds a baton topped by a crown in his left hand and presumably announces the advent of the dove, although his gaze is fixed on the ceiling.

A recent acquisition by the National Gallery has brought to light a hitherto unpublished work by the Maître de Moulins. In Dr. Friedländer's opinion this panel and the panel recently acquired by the National Gallery in London, representing Joachim and Anna at the Golden Gate with the figure of Charlemagne beside them, once belonged to the same Triptych.

Exhibited, National Exhibition of Old Masters, Grafton Gallery, London, 1909 (No. 76, illus.)

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Lent by Mr. Martin A. Ryerson.

No. 35. MAITRE DE MOULINS

MAITRE DE MOULINS

No. 36. PORTRAIT OF A LADY

ON WOOD

Height, 12¾ Inches; *Width*, 9 Inches

On a beautifully ornamented background is shown the portrait of a distinguished Lady. A white, transparent headdress, as worn at the end of the XVth century, falls down over her shoulders.

She is evidently praying, because with both of her hands she is holding her *Chapelet*, to which are attached blessed Medallions.

This painting was formerly owned by Count Bissaccio in Chartres.

Lent by Mr. A. Berg.

No. 37. MAITRE DE MOULINS

MAITRE DE MOULINS

No. 38. Madeline de Wardhemberghe, Countess of Egmont

on panel
Height, 16½ Inches; *Width*, 9¾ Inches

Younger than her husband, Jean, Count of Egmont, she is also represented in half body, on a green background, her hands resting on a balustrade covered with the same fabric of Genoa brocade. But, instead of a paper, her right hand is holding a carnation, which was the fashionable flower of the time. Slightly turned to the left, she wears a headband of monastic severity, and a black gown, with large sleeves, ermine-bordered. Her features are sober and inexpressive. Without the flower she holds in her hand, and which is her only coquetry, one might almost say she was a nun.

Reproduced in a contemporary drawing in the *Recueil l'Arras* and recognized by Dr. M. Friedländer.

Lent by Colonel M. Friedsam.

No. 38. MAITRE DE MOULINS

MAITRE DE MOULINS

No. 39. Portrait of a Young Man

ON PANEL

Height, 10½ Inches; *Width*, 8 Inches

Covered with a bonnet of velvet, brim of which falls down as far as his eyebrows, and from which escape long hairs falling on the back of his neck to the shoulders, a young beardless man, seen in three-quarter view, looks at us with his glancing eyes widely opened. He is clad in a mantle, bordered with fur, which is crossed on his breast. Only his left hand, which seems to hold a letter, is partly visible. The physiognomy, that the painter has not tried to idealize, has nothing noble in it; but it is very fine and individual.

This delightful little portrait, that Dr. Max Friedländer gives to the Maître de Moulins, and which at all events is worthy of him, might be dated about the year 1490.

Lent by Colonel M. Friedsam.

Quentin Matsys are characterized by the elongation of the figures, a somewhat effeminate grace, the richness of the architectural decoration in the taste of the Renaissance, and by a harmonious and limpid coloring. His contemporaries named Bellegambe "The Master of Colors."

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JEAN BELLEGAMBE

No. 40. Triptych. The Adoration of the Virgin

Central Panel: *Height*, 39½ Inches; *Width*, 24 Inches
Shutters: *Height*, 27½ Inches; *Width*, 9½ Inches

Signed and dated *B. J.* 1533.

Central Panel: *The Virgin*, seated on a richly decorated throne with the *Infant Jesus* in her arms, receives the homage of four donators kneeling at her feet. There hovers above the throne the *Eternal Father* in a glory of orange and gold. Tiny angels are playing on the canopy and on the arms of the throne; four of them, more daring or more curious, have taken position in the niche of the pedestal.

Among the four donators kneeling before the *Madonna*, the two laymen who are in the foreground seem to be of princely rank to judge from the sumptuous robes of ermine in which they are dressed above their orange-colored garments. Behind them there kneel in great modesty two monks of the Order of Cisteaux, on the left a monk with his hands joined, to the right a nun holding the Book of Hours. The austerity of their monastic robes, black and white, contrasts with the magnificence of the prince and the princess.

Interior of the Shutters: On each side kneel two Cistercian monks in prayer, joining their prayers to those of the donators. Those on the left are under the protection of Saint Bernard of Clairvaux, the founder of their order; those on the right are under the protection of a mitred archbishop, holding the double cross, who might be *Saint Malachie*, primate of Ireland, pupil of Saint Bernard. In the nooks of the panels, an angel presents the armorials of Clairvaux and the donators.

Reverse of the Shutters: Represent the most popular miracles of the *Legend of Saint Bernard*—the miracle of the milk of *The Virgin*, or, to use the ex-

pression consecrated in Christian iconography, the *Miracle of the Lactation*. According to the legend, Saint Bernard saw in ecstasy *The Virgin* nursing the *Infant Jesus* and a few drops of the miraculous milk struck his face. A pretty picture in the Wallraf-Richartz Museum of Cologne, attributed to the Master of the Life of the Virgin (Meister des Marienlebens), represents this subject which was particularly honored in the convents of the Order of Cisteaux. Here Saint Bernard is kneeling on the left before the *Virgin Nursing Her Child*, which occupies the right shutter.

This precious triptych, unknown to Mgr. Dehaisnes, who does not speak about it in his monograph on Jean Bellegambe, was evidently executed for an abbey of the Order of Cisteaux. The scene of the *Legend of Saint Bernard*, represented on the shutters, the Cistercian monks kneeling before the feet of *The Virgin*, is a clear proof of it. But, before passing to the collection of the Baron de Tavernost and thence to the collection of Col. M. Friedsam, this painting was in the chapel of Cellier, Department of the Aube, which was formerly a dependency of the abbey of Clairvaux. It was published under the name of *The Altar-piece of the Cellier* for the first time by Mr. de Mely in 1908.

Now, among the monasteries in the neighborhood of Douai for which Jean Bellegambe had been active, there was situated a famous convent of women of the Order of Cisteaux, also dependent on Clairvaux: the abbey of the Cistercians or Bernardines of Flines. We know that the abbess of this monastery, Jeanne de Bourbais, who devoted considerable sums to the decoration of her church, had several times given important orders to Jean Bellegambe. She commissioned him in 1511 with the decoration of the *Amaire of Saint Hubert*, that is, the Shrine containing the relics of this Saint whom the pilgrims invoked against pestilence. It would therefore be fairly tempting to recognize Jeanne de Bourbais under the features of the nun kneeling to the right. However, the armorials, which were studied by N. Prinet, are not hers.

The two people kneeling in the foreground might

be the founders of the abbey of Flines, that is, Marguerite of Flanders and her husband. The attribution of this remarkable triptych is outside of doubt. One might rather have expected to see the signature J. B. than that of B. J.; but these inversions of initials are not without precedent. The proportion of the figures, the background of the landscape, the rich decoration of the throne of *The Virgin* which reminds one somewhat of the semi-Gothic, semi-Renaissance architecture so dear to Jean Gossart and Lancelot Blondel, the soft coloring, the rather delicate beauty: all betray the hybrid art of this Franco-Flemish painter. This is likely to be the last known work of Jean Bellegambe, who died a little after 1533. He is likely to have painted this triptych the same year when Jeanne de Bourbais resigned her functions of abbess of Flines that she occupied since 1507. It is not impossible that she presented this votive offering to her dear abbey as a farewell gift.

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Lent by Colonel M. Friedsam.

No. 40. JEAN BELLEGAMBE

JEAN BELLEGAMBE

No. 41. The Conversion of St. Paul

Height, 40 Inches; *Width*, 47 Inches

The scene is set on the road to Damascus, behind which are seen rocky hills, chateaus, a lake and on a small scale, the persecutions of the Christians.

St. Paul, under whom his white horse has collapsed, gazes upwards and beholds the celestial "sign" of sun-rays. Soldiers in armour, on horseback and on foot, surround him, and their holy terror over the miracle is depicted on their faces.

The painting is full of dramatic action and of vivid transparent coloring. The red, white, and yellow predominate.

This magnificent picture identified by Dr. Max Friedländer at the Bruges Exposition, is a highly welcome example of the work of this Franco-Flemish master who reminds one at the same time of Simon Marmion, "Prince d'Enluminure," and of the Antwerp painter, Quentin Metsys. Like his contemporary, Jean de Maubeuge, better known under the name of Mabuse, Jean Bellegambe of Douai appears to us like a vivid link between the French and Flemish Primitives.

Exhibited in the Bruges Exhibition of 1902.

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Lent by F. Kleinberger Galleries.

No. 41. JEAN BELLEGAMBE

JEAN BELLEGAMBE

No. 42. Portrait of the Abbot Charles Coguin

on wood

Height, 26¼ Inches; *Width*, 11¼ Inches

This panel is evidently a fragment of a triptych, judging from the attitude of the person turning to the right, it should be a part of the left shutter. The bishop or abbot, the donator of the altar-piece is represented on his knees with bare head, hands joined. A crown of hair sprinkled around his wide tonsure falls in fringes on his forehead; his features are rather fine, in spite of the disproportionately long nose. On his blue robe there is thrown a dalmatic of gold brocade trimmed with bands of orfrois and fixed on the chest by a magnificent clasp in chiselled gold. Behind his gloved hands (according to the liturgical tradition pontifical gloves, *chirotecae*) are his abbatial cross and his *sudorium*. His mitre trimmed with pearls is on the ground, near his *Prie-Dieu* on which there is an open Book of Hours. In a large bay that divides a mullion ornamented with pilasters and thin columns, a charming landscape is seen; to the left a group of trees, to the right a river crossed by a bridge and animated with boats.

According to the embroidered armorials on the rug covering the *Prie-Dieu*, above the mitre, the personage represented here is the mitred abbot, Charles Coguin, superior of the powerful abbey of Saint Sauveur d'Anchin, not far from Douai and the Cistercian abbey of Flines. The cloisters of this abbey, unfortunately destroyed, were reputed to be the finest in Europe. It is in this church that there were found two of the masterpieces of Jean Bellegambe: the poliptych of the *Holy Trinity* and the triptych of the *Mystic Bath of the Souls in the Blood of the Saviour* or of the *Holy Blood*.

The shutter of this triptych, a characteristic work of Jean Bellegambe, is likely a work of 1510 or thereabouts, considerably earlier than Col. Friedsam's triptych of the *Adoration of the Virgin* dated 1533.

A. Forgeais Collection, Paris, 1858.

Jean Crean Collection, Troyes.

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Lent by Colonel Michael Friedsam.

No. 42. JEAN BELLEGAMBE

JEAN PERREAL

No. 43. Portrait of Monsieur de Bellefourière

ON PANEL

Height, 16¼ Inches; *Width*, 11¼ Inches

He is represented in bust, turned to the left, on a dark green background. His energetic face, smoothly shaven, has a severe and stern look. He is covered with a square bonnet from which long hairs escape, covering the back of the head. His black costume is animated only by a lingerie collar.

We can draw from this famous picture itself precious information about the identity and age of the model. The portrait is unfortunately not signed, but it is dated. The date of 1521 is seen on the top. The armorials of the personage are reproduced on the right, and on the lower edge of the frame there is inscribed his name in large letters: *Monsieur de Bellefourière*, with the number 69, which may mean his age.

This beautiful portrait, which comes from the collection of the art-critic Thiébault-Sisson, Paris, has figured at the Exhibition of French Primitives in 1904, Catalogue No. 147.

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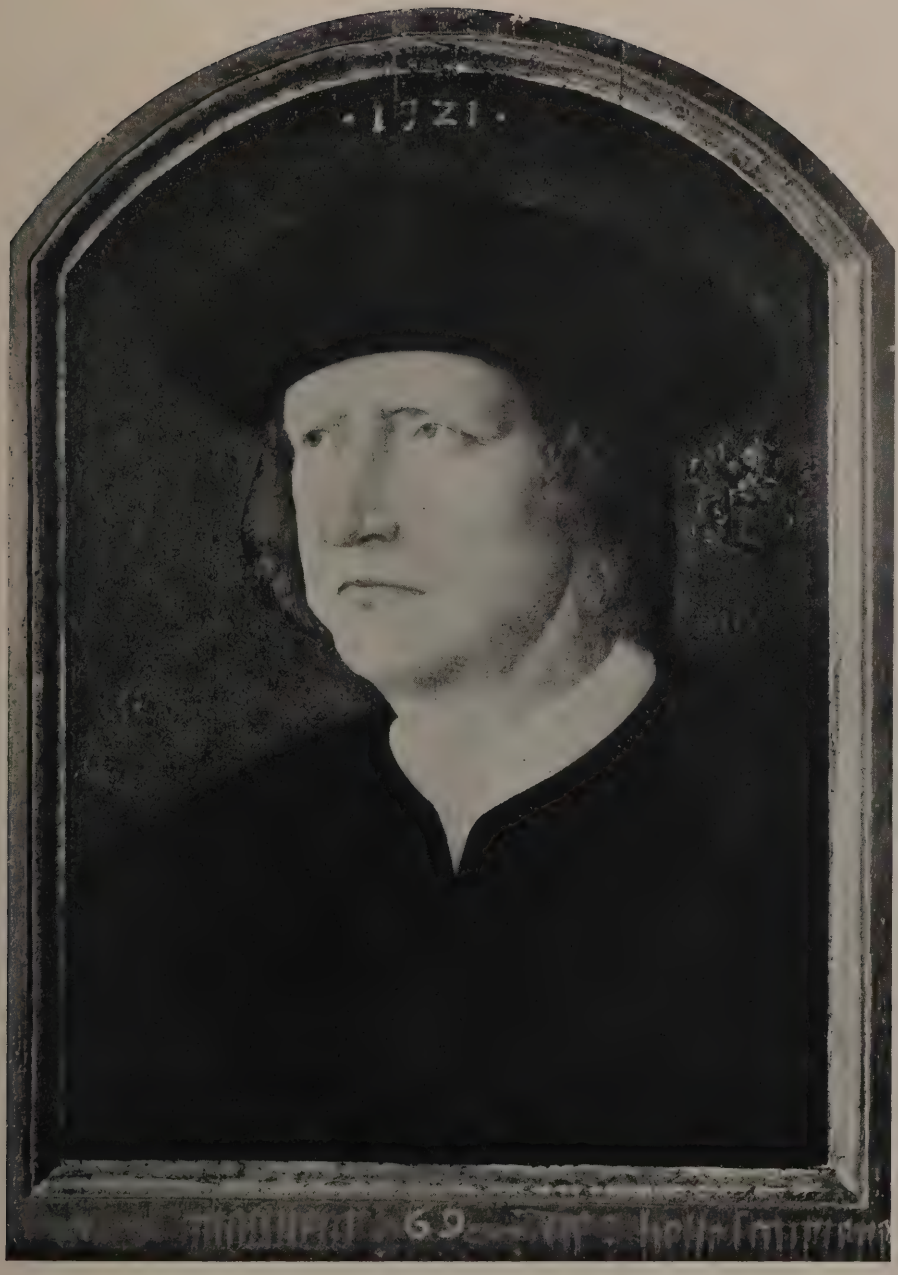

No. 43. JEAN PERREAL

JEAN CLOUET

The two Clouets, Jean and his son François, have been for a long time in the eyes of the public and even the learned, the outstanding French portraitists of the time of Francis I.

Like Corneille de Lyon, the Clouets were originally from the low countries. From the beginning of the reign of Francis I, we see Jean Clouet, called Janet, established at the Court of France. In 1522 he became gentleman of the chamber in the royal house, replacing Jean Bourdichon, and in 1528 painter and *valet de chambre* of the king. He acquired such a reputation that the poet Clement Marot is not afraid to compare him to Michael Angelo. Jean Clouet died in 1540 leaving his position to his son Francis.

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Portrait Painting at the Court of the Valois.

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JEAN CLOUET

No. 44. Portrait of a Prince of the House of Savoie

on wood

Height, 16⅓ Inches; *Width*, 12⅓ Inches

Among the paintings that bring to one's attention the name of the Clouets, the celebrated portraitists of the Court of the Valois, there is none that better deserves the qualification of "chef d'oeuvre" than this magnificent portrait of a grand seigneur of the time of Francis I.

Wearing a cap ornamanted after the fashion of the time, with a jewel showing Saint Barbara, the gentleman is presented to us turned three-quarters to the left. Long, light-brown hair, carefully combed, con-

tours his virile physiognomy, hiding almost entirely the ear of which only the lobe is perceived. With the exception of a very light moustache, his energetic face is almost without beard which accentuates his expression of youth.

The elegant and even sumptuous costume, as well as the proud and almost imperative regard, indicate a man of high birth. The rim of his black barrette is ornamented with gold batonnets. He wears a dark brown fur coat from which emerges a white lingerie collar neatly pleated. On his breast is a magnificent gold chain formed of roses and interlaced letters from which is pending an enamelled medal representing the Annunciation of the Virgin: It is the chain of the Order of the *Annonciade*.

This beautiful portrait has come down to us in a marvelous state of preservation. The background is of a transparent blue and serves exceptionally well to bring out the firm modeling of the face and of the goldsmith ornaments. The execution is of particular neatness, notably in the treatment of the hair and of the details of the costume without, however, degenerating in minute brush work. The colors applied thinly and smoothly have the transparence and the eclat of enamel.

The provenancy of this panel is a safe guaranty for its authenticity. It belonged to the Duke de Mailly, whose coat-of-arms is pasted on the back, and lately it was in the famous collection of the Count de Montbrizon at the Chateau Saint-Roch near Toulouse, where the French Primitives were represented so remarkably.

The chain of the Order of the *Annonciade* that is worn by our gentleman so ostensibly on the breast may indicate to us his identity. This order had been founded in 1362 by Amédée VI, Duke of Savoie, under the name of the Order of the Collier. It was renewed in 1518 by the Duke Charles III and called *Annonciade* in honor of the Annunciation of the Virgin. The insignia of the order is a sort of rosary in goldsmith work, the roses of which are separated by the device *Fert* which was explained differently, either: *Fortitudo ejus Rhodum tenuit* or *Frappez, Entrez, Rompez, Tout.* This order, which is still today the highest order of the Italian crown, heir of the House of Savoie, was given only to the princes of royal blood. This is the reason why one is tempted to recognize in this portrait a prince of the House of Savoie.

This supposition is all the more probable as the princes of Savoie were closely united by marriage with the Court of France. The King François I was the son of Louise de Savoie and, consequently, nephew of Philibert le Beau, who married Marguerite d'Autriche, daughter of Emperor Maximilian. Francis I was also a nephew of Charles III of Savoie (1504–1553) who restored the Order of the *Annonciade*. These princes frequented the Court of France and it is but natural that they had their portraits made by the painter of Francis I.

As to the author of this magnificent portrait, it cannot be any other than Jean Clouet, called Janet, for chronological reasons and on account of its execution. This was the favorite painter of Francis I in whose service he spent all his life, from 1516 to 1540. It suffices to compare this chef d'oeuvre with other authentic portraits of the master, like the beautiful portrait of Louis de Clèves, brother of the Duke de Nevers, which is at the Museum of Bergamo, in order to be convinced of its attribution, already ancient.

We arrive at the conclusion that this magnificent portrait, which counts among the most perfect works of the French pictorial art of the sixteenth century, is by the hand of Jean Clouet and that it represents a prince of the House of Savoie and even possibly the Duke Charles III, the restorer of the Order of the *Annonciade*.

Former Collections:

Duke de Mailly.

Count de Montbrizon, Château St. Roch.

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Louis Reau, Monograph *Jean Clouet*.

Lent by Colonel M. Friedsam.

No. 44. JEAN CLOUET

JEAN CLOUET

No. 45. PORTRAIT OF FRANCIS I

ON WOOD

Height, 16 Inches; *Width*, 12¾ Inches

The King is represented in half figure, front view, his head slightly turned to the left. His two hands are visible, one showing the palm open, the other resting on the handle of a magnificent engraved sword. He wears a red laced doublet over which is shown a fur mantle studded with large pearl. He is elegantly covered with a black toque ornamented with a medallion of pearls and embroidered with a large white feather.

Several reproductions of this beautiful portrait, which comes from the celebrated collection of the Count de Montbrizon at the Château de Saint Roch, and which passed through the collection of Mrs. Chauncey J. Blair in Chicago before entering that of Colonel Friedsam, are known. The two best known are those of Hampton Court and of the old Lancaster Collection at Lisbon.

The portrait which passed from the Château of Fontainebleau to the Louvre Museum is certainly of an earlier date; it represents the king in all the brilliance of his youth before the Battle of Pavia, while the portrait in the Friedsam Collection represents the king already worn by life and pleasures, with swollen and pasty features. To judge from the apparent age of the model, this painting must have been executed about 1535.

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Lent by Colonel M. Friedsam.

No. 45. JEAN CLOUET

JEAN CLOUET

No. 46. Portrait of Charlotte of France

on wood

Height, 12 Inches; *Width*, 9 Inches

Bust portrait of the young Princess facing right and a Rosary in her hands. The bodice of her dress is black and the sleeves are yellow. Her pink headdress is embroidered with pearls.

Dr. Friedländer in commenting on this portrait states that it is an excellent work of the Master towards 1540.

Clouet painted another portrait of the Princess with several variations. It is described by L. Dimier in his *History of Portrait Painting in France*, Vol. I, pl. 5. No. 151. It was exhibited in Paris in 1904.

Lent by Mr. Max Epstein.

No. 46. JEAN CLOUET

No. 47. Portrait of Admiral Guillaume Gouffier, Sire de Bonnivet

on wood

Height, 14 Inches; *Width*, 10½ Inches

He has blue eyes, the face is turned three-quarters to the left. Hair and beard light brown. He is represented as a bust. On his head he wears a black soft hat, with a black ribbon on the top. He wears on a red vest, a green coat bordered with fur. In his left hand he holds a roll of paper and in the other hand a bouquet of pansies. Green background. On the top of the panel, on a banderole, is a devise: *Fol Desir Novs Abvze*.

Exhibited in the Exposition of French Primitives, April–July, 1904, No. 145 of the catalogue as a work of Jean Clouet, painted about 1520.

Reproduced in the *Gazette des Beaux-Arts*, No. 566, August, 1904, page 133; *Guillaume Gouffier, Sir of Bonnivet, killed at Pavia in 1525*, with the devise: *Fol desir nous abuze* (Excessive desires are abusive), Collection E. Richtenberger, *a picture more fully and resolutely painted with a more vivid touch and stronger, if not more delicate than many of Janet's works*. Article of Mr. George Lafenestre.

Reproduced in the work of Mr. Salomon Reinach, *Paintings Unknown or Little Known*, op. cit., plate 1*i* and described on page 24. Mr. S. Reinach add: *This painting was in the collection of Prince of Valor where it was catalogued—a thing almost incredible—the portrait of the sculptor Baccio Bandinelli by Holbein. In 1874 it was in the exposition for the benefit of the Alsaciens and Lorrains which was held at the Palais-Bourbon.*

When it became a part of the collection of Mr. Eugene Richtenberger, it was first considered by certain amateurs as a work of Corneille de Lyon. In 1904 at the exposition of the French Primitives, where it had the number 145, it was declared to be by Jean Clouet by Mr. Bouchot, who proposed to recognize in it the portrait of Guillaume Gouffier, Sir of Bonnivet, killed in 1525 at the Battle of Pavia.

Paul Vitry in *Les Arts*, 1904, No. 28, page 44.

Lent by The City Art Museum in St. Louis.

No. 47. JEAN CLOUET

JEAN CLOUET

No. 48. Portrait of a Young Man

on wood

Height, 9⅞ Inches; *Width*, 8¼ Inches

This charming portrait gives an excellent representation of French Renaissance Art.

The style of the painting is very similar to that of the well-known portrait of *Francis I* in the Louvre and that of his son in the Antwerp Museum. It resembles in execution also *A Man Holding Petrarch's Works* in Hampton Court and the portrait of *a Prince of Savoie*, owned by Colonel M. Friedsam. Even the lingerie collar is pleated in the same manner as in the Friedsam portrait.

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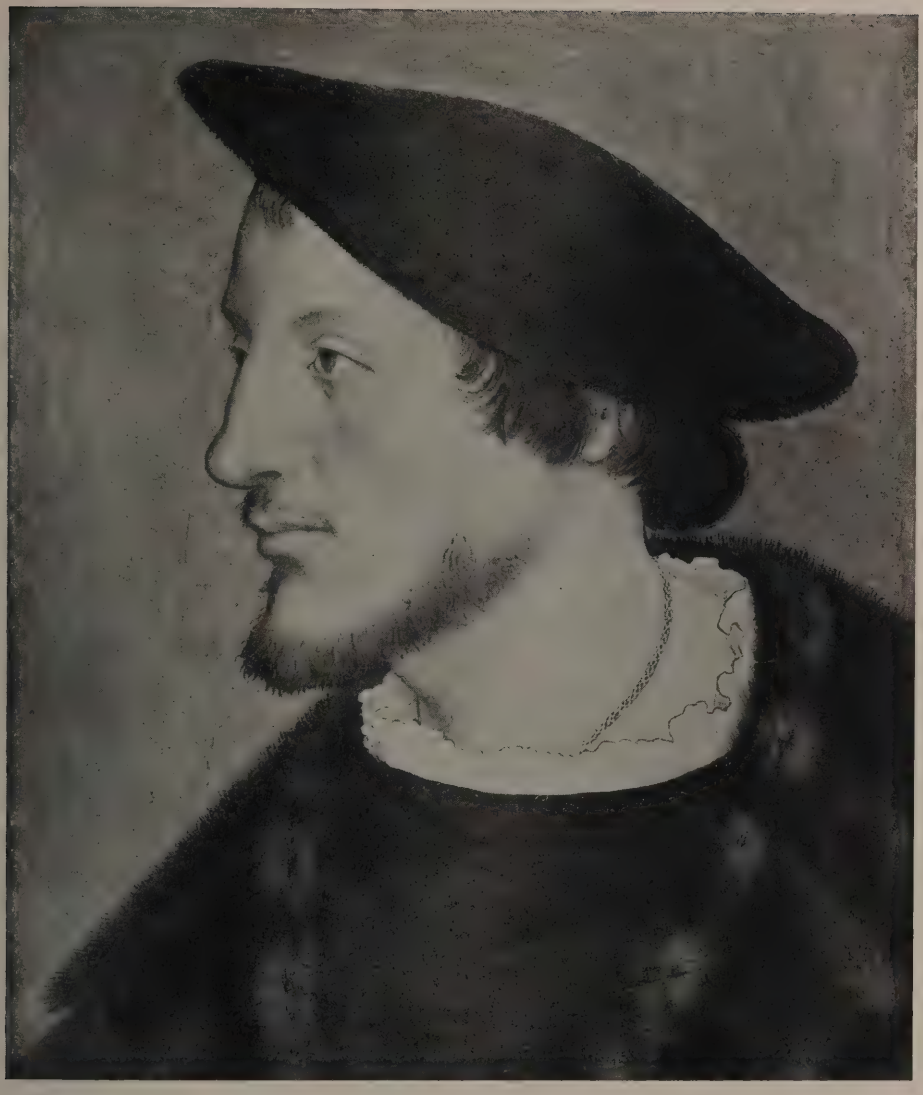
Lent by the Detroit Institute of Arts.



No. 48. JEAN CLOUET

JEAN CLOUET
(1467–1540)

No. 49. Portrait of Guillaume Budé

on wood

Height, 15⅝ Inches; *Width*, 13⅝ Inches

In the last Volume of the Collection of MSS., dating from 1534 to 1539, by the Scientist Budé himself, there is a note: *Pictor iconicus qui me pinxit ME GENET CLOUET vocatur*, according to which he was about 70 years old when Clouet painted him. This quite agrees with the portrait itself.

A drawing at Chantilly is obviously the original drawing for this painting. Moreau-Nelaton points out that the drawing was stained with the same bluish-green as the background of this portrait. A copy of this portrait in the Versailles Museum bears the Inscription: *Guglielmus Budaeus*, and the various engraved portraits go to prove the probability of this identification.

The Greek inscription on the book has, according to Professor Leo A. Hanigan, the following meaning:

> *To get possession of whatever one desires appears to be important; but really what is of most importance is to desire nothing unless it is absolutely necessary.*

Budé was the greatest Helenist of his time. Under Louis XII and Francis I he accomplished various diplomatic missions. Upon his recommendations were founded the College of France and the famous Library in Fontainebleau. He drew the plans for the St. Germain quarter and introduced pavement in the streets of Paris. He left numerous scientific works. Erasmus called him *the Marvel of France*.

This portrait was formerly in the Collection of Sir Henry Howorth in London.

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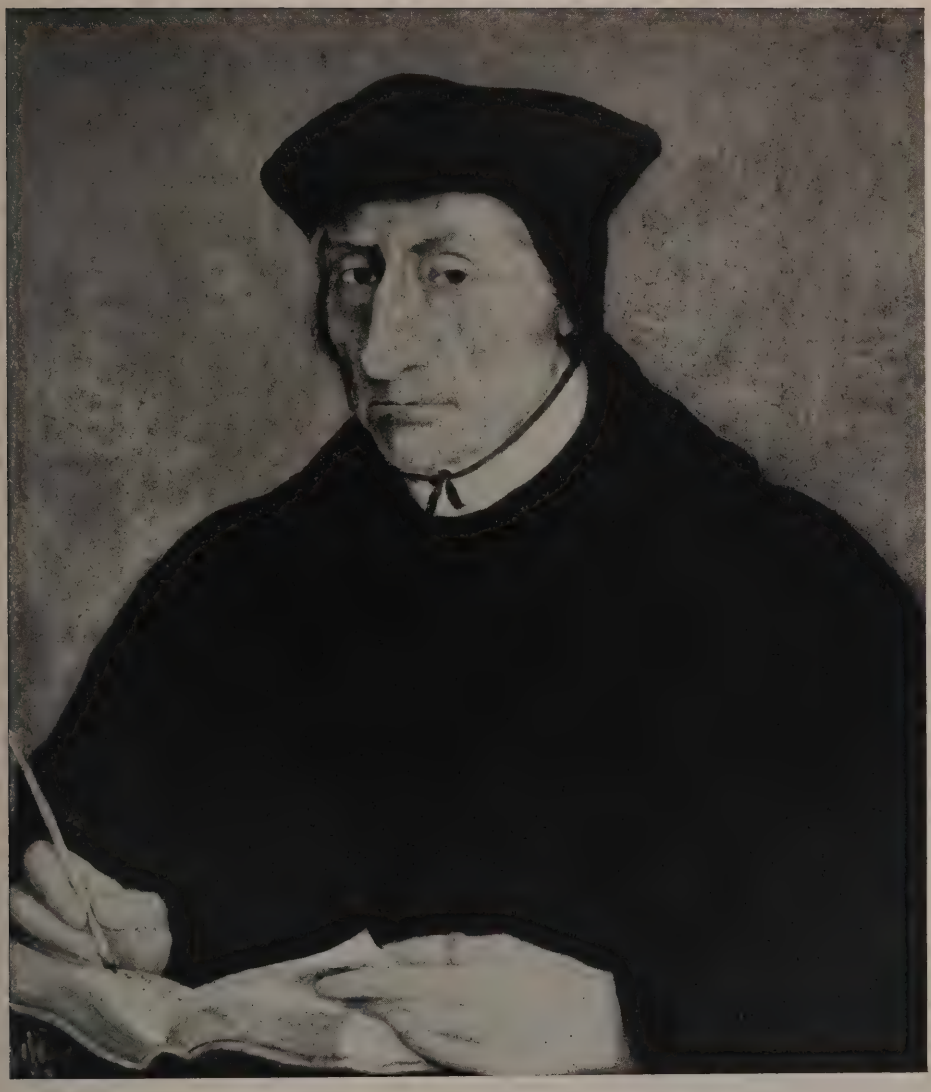
Lent by Mr. Leo S. Bing.



No. 49. JEAN CLOUET

FRANÇOIS CLOUET

BORN AT TOURS, ABOUT 1516
DIED ON SEPTEMBER 22, 1572

François Clouet, surnamed Janet, as his father Jean, was considered by his contemporaries as the greatest of French painters. The poet Ronsard called him "The Honor of our France." He inherited all the offices of his father, was official painter to the kings of France, Francis I and Henri II, and controller of designs for moneys.

The Louvre possesses his masterpiece, signed in large letters and bearing the date of 1562. It is the portrait in natural size of his friend the druggist and botanist, *Pierre Quthe*. This painting, which is indisputably genuine, may now serve as a criterion and point of comparison to verify the attributions of the works not signed, at the head of which are placed the portraits of *Charles IX*, in the Vienna Museum. For this reason, we must doubtless eliminate the charming portrait of *Elizabeth of Austria, Queen of France*, which belonged to Roger de Gaignières before coming to the Louvre and which seems rather a work of Etienne Dumoustier. Beside the painted portraits, François Clouet has left us admirable crayons that are divided among the National Library of Paris and the Condé Museum of Chantilly.

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FRANÇOIS CLOUET

No. 50. PORTRAIT OF CHARLES IX

ON PANEL

Height, 12¼ Inches; *Width*, 9 Inches

The young prince, completely beardless, is represented in bust, slightly turned to the left. His pale features are encircled with a pleated collar. He is elegantly dressed in a black velvet doublet, enriched with pearls and bands of greyish fur, and is covered by a toque with a white feather. On his breast hangs the necklace of the Order of Saint Michael founded by Louis XI. It is known that the Order of the Holy Ghost was instituted only four years after his death by his brother Henri III.

This beautiful portrait most likely dates from 1566; it reproduces exactly the type of the great Charles IX of the Vienna Museum, of which the Louvre possesses a small replica. The crayon which served as model to these portraits was found in the Design Cabinet of the Hermitage Museum at Petrograd.

From the Collections: M. von Beckerath, Berlin, and the Château de Nijenrode in Holland.

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Lent by Colonel M. Friedsam

No. 50. FRANÇOIS CLOUET

FRANÇOIS CLOUET

No. 51. Portrait Presumably of the Son of Maximilian II

ON PANEL

Height, 7½ Inches; *Width*, 5½ Inches

On a sombre grey background is seen the pale head of a sickly youth. He is coquettishly coiffured with a black toque with red feathers and wears a magnificent yellow embroidered doublet over which is thrown a black mantle bordered with fur.

If this young man is the son of the German Emperor Maximilian II, he is the brother-in-law of the French King Charles IX. This prince in fact married on November 27, 1570, the second daughter of Maximilian II, Elizabeth of Austria, a pretty portrait of whom is in the Louvre, attributed by tradition to François Clouet. It is possible that the artist executed this portrait of the brother at the time of the coronation of the young queen, in 1571.

Lent by Colonel M. Friedsam.

No. 51. FRANÇOIS CLOUET

FRANÇOIS CLOUET

No. 52. Portrait of Jacques d'Albon de St. Andre, Marechal de France

on wood

Height, 8¼ Inches; *Width*, 6½ Inches

Assuming that the portrait shows him at the age of about 40, it must have been painted in about 1545.

Jacques d'Albon was born in 1505. He was a favorite of Henry II of France who made him a Marshal, Governor of Lyonnais and Ambassador to England. He served with great bravery against the Emperor Charles V in 1552. In 1557 he was taken prisoner at the battle of St. Quentin, but was released the following year, and took part in negotiating the peace of Cateau-Cambresis.

After the death of Francis II he formed in 1561 with the Constable de Montmorency and Francis, Duke of Guise, an alliance known as *the Triumvirate* against the Protestants and the Queen-Mother. He was killed at the battle of Dreux in 1562.

A drawing for this portrait is at the Hermitage at Petrograd.

Jean Guiffrey and L. Dimier agree in giving this beautiful portrait to François Clouet.

Lent by Mr. Albert Keller.

No. 52. FRANÇOIS CLOUET

FRANÇOIS CLOUET

No. 53. Portrait of Madame de Pienne, Daughter of Admiral Chabot

on wood

Height, 14¼ Inches; *Width*, 10 Inches

Anna de Pienne is represented in bust, slightly turned to the left, with blond hair and blue eyes. The elegant headdress is richly adorned with pearls and she wears a necklace and a row of pearls with a magnificient jewel on her breast, all of beautiful workmanship.

The execution is of great perfection, with a firm design and distinction in the local colors. The portrait shows a supreme refinement, such as flourished in France at the Courts of the last Valois.

This style was in vogue during the reign of Charles IX, about 1560.

The portrait of Elisabeth of Austria, wife of Charles IX, one of the gems of the Louvre, is painted exactly as this picture. It is the same fine and smooth execution and the same brushwork in every detail.

In the British Museum there is a drawing for this portrait (Salting donation) with the name *Madame de Pienne*.

Her father, Philippe de Chabot (died in 1543), was one of the favorites of Francis I. He was made prisoner at the same time as the King at the battle of Pavia in 1525. Subsequently Francis I made him an Admiral and Governor of Bourgogne and the Normandy. Anna married Charles de Hallium, Sire de Pienne. L. Dimier in *Histoire de la Peinture de Portraits en France au XVIe Siècle*, reproduces the drawing in Vol. I, pl. 26.

Lent by F. Kleinberger Galleries.

No. 53. FRANÇOIS CLOUET

FRANÇOIS CLOUET

No. 54. Portrait of a Young Woman

on panel

Height, 13 Inches; *Width*, 9½ Inches

Represented to the waist, without her hands, the attitude and expression of her pretty face are somewhat rigid and stiff. She is dressed in a corsage of white emboidery, with turned-back sleeves entirely studded with rubies. On her breast there flashes a magnificent pendant and pearl necklace. On her coquettishly wavy hair, tied by a pearl headdress, there rests obliquely a small black toque of supreme elegance ornamented with a large white feather.

Who is this young lady, the sumptuous toilette of whom recalls somewhat that of Queen Elizabeth of Austria, in the small picture in the Louvre Museum. It is hard to tell exactly. But she is certainly a princess or a great lady of the Court of Valois.

This portrait, which belonged to the Count de Montbrizon at the Château de Saint-Roch in France, then passed into the collection of Mrs. Chauncey J. Blair, Chicago.

Lent by Colonel M. Friedsam.

No. 54. FRANÇOIS CLOUET

FRANÇOIS CLOUET

No. 55. PORTRAIT OF A WOMAN

ON PANEL

Height, 8 Inches; *Width*, 6½ Inches

In frontal bust, on a greenish-brown background, she wears around her neck an enormous fluted ruffle. Her strawberry red corsage is trimmed with a prodigality of pearls and ribbon bows. By way of headdress, a trimming of ribbons in red and white is wreathed in her heavy black hair.

This picture comes from the Ferdinand Hermann Collection at New York.

Lent by Colonel M. Friedsam.

No. 55. FRANÇOIS CLOUET

FRANÇOIS CLOUET

No. 56. PORTRAIT OF A MAN

ON PANEL

Height, 5¼ Inches; *Width*, 4¾ Inches

In bust, slightly turned to the right, he wears a moustache and a short beard of square form. A guipure collar falls down in two points terminated by tassels on his black doublet.

No emblem, no inscription reveal the identity of the mysterious personage. However, he offers a certain resemblance to the crayon in the Condé Museum at Chantilly, which represents Jean, Seigneur de Taix.

Lent by Colonel M. Friedsam.

No. 56. FRANÇOIS CLOUET

FRANÇOIS CLOUET

No. 57. PORTRAIT OF A YOUNG LADY

ON WOOD

Height, 12⅞ Inches; *Width*, 10 Inches

Attired entirely in black, she must have been widowed at the time the portrait was painted. There are only a double row of pearls around the neck and some dark beads thrown over the shoulders for adornment. Also the white pleated collar is lined with black. The background is light brown. The effect of the delicate, almost monochrome painting is one of great distinction.

Lent by Mr. Leo S. Bing.

No. 57. FRANÇOIS CLOUET

CORNEILLE DE LYON

BORN AT THE HAGUE IN 1505
DIED AT LYON IN 1574

Master Corneille belongs to that numerous constellation of painters of the Low Countries who came to seek their fortunes in France and found there a second fatherland.

He went to Paris, while very young, where he was probably the pupil of the old Jean Clouet. But he did not remain there, and preferred to establish himself definitely at Lyon in 1544: hence his surname, Corneille de Lyon, under which the Dutch refugee is known, who had previously been called Corneille of The Hague. Having broken all ties with his native country, he asked and received in 1547 naturalization papers from King Henri II.

At first sight it is hard to explain that this painter, established in the province, could have continued to make so many portraits of the royal family and the great lords of the French Court. But the court made frequent trips to Lyon and it is quite possible that Maitre Corneille worked on the designs of the Clouets or other artists attached to the person of the king.

The chronicler Brantome relates that in 1564 Catherine de Medici, having come to Lyon with King Charles IX, visited "a painter by the name of Corneille, who had in a large room all the great lords, princes, cavaliers, princesses, dames, and daughters of the Court of France." Basing our statements on this report, we instinctively attribute to Corneille de Lyon all the small portraits painted with so light and transparent a touch, generally on light blue or water green backgrounds, representing the personages of the French Court under the reigns of Henri II and his three sons.

It is probable that the artist himself painted a large number of these small portraits; but, he had pupils, imitators in France and abroad. M. Louis Dimier has made an effort to distinguish some of these copyists or their emulators: The Pseudo-Amberger, the Maitre de

Rieux-Chateauneuf. A delicate task, often conjectural, but necessary, for in the present state of our knowledge, the name Cornielle de Lyon designates rather a kind of vogue in the sixteenth century than the work of a definite artist.

The celebrated collector, Robert de Gaignières, had collected a large number of these small portraits, the iconographic interest of which he well recognized. After the museums of Versailles and Chantilly, the collection of Colonel Friedsam offers today the largest choice and the most refined one.

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CORNEILLE DE LYON

No. 58. Portrait of a Son of Francis I

ON PANEL

Height, 6¾ Inches; Width, 5¾ Inches

In bust figure, three-quarters, turned to the right, he is covered with a black toque decorated with a large white feather. He wears on his black doublet a soft collar terminating in two points to which tassels are attached. A thin gold chain supporting a medallion falls on his breast.

Who is this young unbearded pallid youth with expressionless eyes? He passed in the Parravicini Collection of Basel for René de Puy, gentleman of the Court of Francis I. But if we compare this portrait with its replicas at the Condé Museum at Chantilly and the National Gallery of London (Salting Collection), one is tempted to conclude that it is probably one of the sons of the king; that is, the Dauphin François, as is mentioned by M. Moreau-Nelaton. According to M. Dimier, it is Monsieur d'Orleans, third son of King Francis I.

Former Collection: Parravicini at Basel, Switzerland.

Lent by Colonel M. Friedsam.

No. 58. CORNEILLE DE LYON

CORNEILLE DE LYON

No. 59. Portrait of Jean d'Albon, Seigneur de Saint André

on panel

Height, 6¾ Inches; *Width*, 5¾ Inches

On a light green background rises the energetic and intelligent figure of an old gentleman, entirely shaven. The full-cheeked face, with double chin, starts to get pasty with age. He is covered with a small toque of black velvet and sumptuously robed with a loose cloak of grey bordered with a large band of fur. His chest is barred with a thin gold chain on which hangs a medallion.

Several reproductions of this magnificent portrait are known: in the old collection of Charles Butler of London, at the Louvre, at the Museum of Clermont-Ferrand and in the ancient Pelous Collection. The Louvre copy, which comes from the Timbal Collection, bears the inscription: *Monsieur de Saint André* placed above the panel. A window of the church of Saint André d'Apchon in the Department of the Loire reproduces the features of this personage, who is none other than Jean d'Albon, Seigneur de Saint André, governor of Lyon and of the Bourbonnais, chevalier of honor of Catherine de Medici, father of the famous Marshal Saint André, who was the favorite of Henry II. As he died in 1550, this portrait may be dated from the last years of Francis I.

A controversy arose in connection with this painting because of the inscription, which is entirely different from the copy in the old collection of Charles Butler in London, on which there is the legend: "Jean de Rieux, Comte de Chateauneuf." Mr. Louis Dimier rallies to this identification and proposes a new attribution. Although he formerly published this masterpiece under the name of Corneille de Lyon, he attributes it today to an anonymous painter whom he has baptised the Painter of Rieux-Chateauneuf. It is not that he finds it unworthy of Corneille de Lyon; very much to the contrary: for he considers this hypothetic painting as superior to all its rivals and he praises its

warm coloring and brilliant finish, the vigorous modeling and its spiritual touch.

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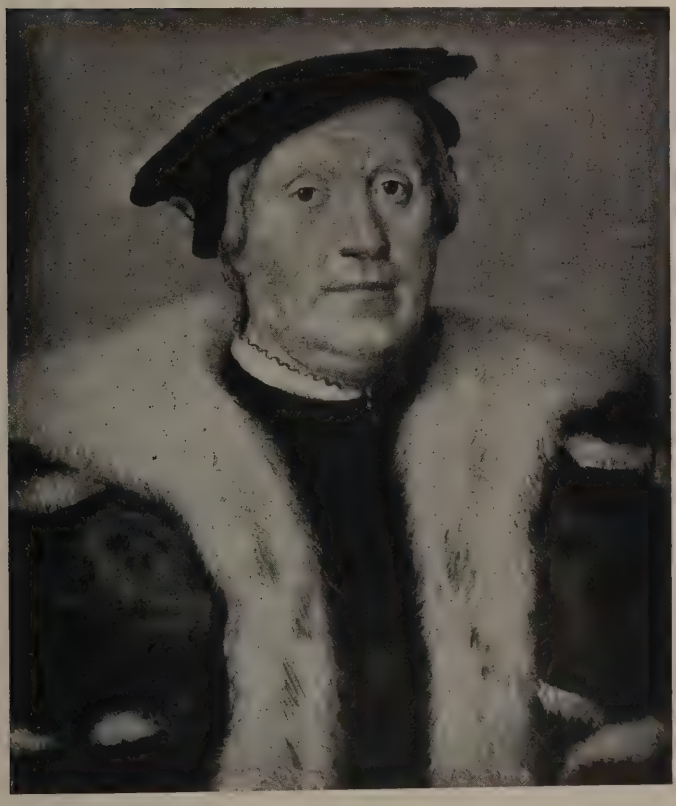
Lent by Colonel M. Friedsam.



No. 59. CORNEILLE DE LYON

CORNEILLE DE LYON

No. 60. Portrait of Monsieur de la Nove

on panel

Height, 7 Inches; *Width*, 5¼ Inches

An inscription painted above the panel gives the name of the person. He is represented in bust, slightly turned to the right. Intelligent figure, illuminated by eyes of greenish blue, moustache and beard of brown color carefully cut in square which emphasizes the white edge of a lingerie collar. Toque and doublet black.

This portrait of a man comes from the collection of the American painter, Walter Gay of Paris.

Lent by Colonel M. Friedsam.

CORNEILLE DE LYON

No. 61. Portrait of a Man

on panel

Height, 7½ Inches; *Width*, 6 Inches

One might say that this represents a Calvinist doctor. Covered with a square bonnet, with severe looks, elongated features, heightened by a reddish brown beard ending in two points, he wears a dress of black color without any ornamentation. Background, dark grey.

Lent by Colonel M. Friedsam.

No. 60. CORNEILLE DE LYON

No. 61. CORNEILLE DE LYON

CORNEILLE DE LYON

No. 62. Portrait of the Duke de Cosse-Brissac

on wood

Height, 8½ Inches; *Width*, 6 Inches

Slightly turned to the left, he wears a dark brown *béret* with a white ostrich feather. He has blue eyes, blond hair, mustache, and beard. Attired in a dark brown doublet showing white sleeves with blue stripes. The background is a light water-green.

Executed in the artist's best manner with a beautiful transparent, delicate touch.

Dr. Friedländer described this charming portrait in a very appreciative manner.

The picture passed through the following important collections:

M. Colbert, Finance Minister of Louis XIV.
The King of Hanover.
The Duke of Brunswick.
The Duke of Cumberland.
Collection B. Haussman, Hanover.
Exhibited at the Hanover Museum since 1894.

Lent by Mr. Jules S. Bache.

No. 62. CORNEILLE DE LYON

CORNEILLE DE LYON

No. 63. Portrait of a Nobleman

on wood

Height, 8½ Inches; *Width*, 6 Inches

Seen almost full face, he wears a black *béret* with a black feather. Brown beard and mustache surround a strong, virile face. A black doublet, showing white sleeves, is closed in front by six brown buttons.

A light water-green background makes this charming portrait stand out to great advantage. Painted in the artist's best manner with a transparence like that of enamel.—Dr. Friedländer: "*a beautiful work of the Master.*"

The picture passed through the following important collections:

M. Colbert, Finance Minister of Louis XIV.
The King of Hanover.
The Duke of Brunswick.
The Duke of Cumberland.
Collection B. Haussman, Hanover.
Exhibited at the Hanover Museum since 1894.

Lent by Mr. Jules S. Bache.

No. 63. CORNEILLE DE LYON

CORNEILLE DE LYON

No. 64. Portrait of Jacqueline de Rohan, Marquise of Rothelin

on panel

Height, 8¾ Inches; *Width*, 7 Inches

Half figure slightly turned to the right, this graceful young woman is represented on a light green background. She has a dark headdress on her blond curly hair and a wide-sleeved black robe on which is set off the white of the collar slightly opened. A pearl necklace on her neck, a gold chain on her corsage compose her trimmings of sober richness.

This portrait, full of distinction, comes from the Pelletier Collection of Paris.

Lent by Colonel M. Friedsam.

CORNEILLE DE LYON

No. 65. Portrait of Mademoiselle de Cosse

on panel

Height, 6¾ Inches; *Width*, 5¼ Inches

An inscription above the panel gives the name of this young woman of sad and gloomy countenance. Turned toward the left she is represented in bust on a light green background. She wears a severe black and grey costume. A dark veil falls from her headdress placed very much behind on the top of her head, so as to free the forehead and hair.

Her physiognomy recalls a portrait in the Condé Museum at Chantilly which is supposed to represent Gabrielle de Rochechouart, dame de Lansac. This delicate portrait comes from the Walter Gay Collection at Paris.

Lent by Colonel M. Friedsam.

No. 64. CORNEILLE DE LYON

No. 65. CORNEILLE DE LYON

CORNEILLE DE LYON

No. 66. Portrait of Louise de Hallewyn, Dame de Cypierre

on panel

Height, 8 Inches; *Width*, 6¾ Inches

The subject of this portrait has been identified as Louise de Hallewyn (Halluin, Hallewin) who in 1560 was married to Philibert de Marcilly, seigneur de Cypierre, governor of King Charles IX. A painting of the same lady, almost identical with the Ryerson panel, is in the Museum at Versailles (Soullie catalogue, #3205). The Versailles painting is engraved in Gavard's *Galeries historiques de Versailles*, v. VII, #33 of Corneille de Lyon's catalogue. Dimier dates the picture at about the year 1555. The Versailles panel is somewhat smaller than Mr. Ryerson's, measuring 7⅛" by 5½".

Lent by Mr. Martin A. Ryerson.

CORNEILLE DE LYON

No. 67. Portrait of Monsieur de Valé, Gentilhomme du Roi

on panel

Height, 6¾ Inches; *Width*, 5½ Inches

He wears a black hat with white feather. His hair, beard and moustache are dark brown. White embroidered collar, black coat with fur trimming.

This portrait was formerly in the Woog Collection in Paris.

Lent by Mr. Mortimer L. Schiff.

No. 66. CORNEILLE DE LYON

No. 67. CORNEILLE DE LYON

CORNEILLE DE LYON

No. 68. Portrait of a Monk

ON PANEL

Height, 6¾ Inches; *Width*, 5 Inches

This young monk with ruddy features was the confessor, probably very indulgent, of King Francis I. He is represented in bust, turned to the right. Some tufts of hair in curls fringe his broad tonsure. He is robed in a grey hooded frock. This clear, transparent painting of sure design and so precise as to remind one of Holbein, comes from the Pelletier Collection in Paris.

Lent by Colonel M. Friedsam.

CORNEILLE DE LYON

No. 69. Portrait of an Old Man

ON PANEL

Height, 8½ Inches; *Width*, 6 Inches

He is represented in bust, slightly turned to the left. The name of this austere personage is not known. The face is wrinkled, the cheeks hollow, his veins protruding on his temples. His square bonnet, his long grey beard and his black garment give him the appearance of a Huguenot doctor or a preacher.

This portrait comes from the collection of Count de Montbrizon, Château de Saint-Roch, in France.

Lent by Colonel M. Friedsam.

No. 68. CORNEILLE DE LYON

No. 69. CORNEILLE DE LYON

CORNEILLE DE LYON

No. 70. Portrait of a Young Lady

ON PANEL

Height, 8 Inches; *Width*, 6⅜ Inches

Against a black background the figure of a young lady, turned slightly to the right is, shown. She wears on her dark brown hair a yellow-brown bonnet. Draped around a high white collar, open in front, is a light transparent shawl which falls over her shoulders.

The corsage is pink and red, while the sleeves are white with yellow-brown stripes.

The only ornaments are pearl earrings, a necklace of pearls and rubies, and a pendant on her corsage.

Lent by Mr. Alexander M. Bing.

No. 70. CORNEILLE DE LYON

CORNEILLE DE LYON

No. 71. Portrait of an Old Man

on panel

Height, 7 Inches; *Width*, 5¾ Inches

On a greyish brown background there is seen the vigorous figure of a man with hollow features, grey moustache and beard. His cloak, with tucked up collar, is of the same dark brown color as his headdress.

The design of this austere portrait is of remarkable precision; the locks of hair and the hairs of the beard are detailed with an application of the miniaturist, without this effort at minute details at all hurting the ensemble.

Lent by Colonel M. Friedsam.

CORNEILLE DE LYON

No. 72. Portrait of a Bearded Man

on panel

Height, 7¾ Inches; *Width*, 6½ Inches

His fine face, turned to the right, is represented on a green background. He has a thick moustache of light brown and an abundant beard which encases his cheeks and ends in two points. His very simple garment, without the least jewelry, is made up of a velvet toque and a black doublet with a white collar largely hidden by his beard.

Lent by Colonel M. Friedsam.

No. 71. CORNEILLE DE LYON

No. 72. CORNEILLE DE LYON

CORNEILLE DE LYON

No. 73. Portrait of a Man

on panel

Height, 6¾ Inches; *Width*, 5¾ Inches

This portrait coming from the Woog Collection of Paris, represents a man with blond beard of a square cut, wearing a black hat with gilded trimmings.

Lent by Colonel M. Friedsam.

CORNEILLE DE LYON

No. 74. Portrait of a Man

on panel

Height, 6¼ Inches; *Width*, 5¼ Inches

Represented in bust, in front view. A very brisk moustache and a square beard stifle his rather coarse face with a strong expression. With his right hand, the only one visible, he holds on his chest the flaps of his black mantle.

Lent by Colonel M. Friedsam.

No. 73. CORNEILLE DE LYON

No. 74. CORNEILLE DE LYON

CORNEILLE DE LYON

No. 75. PORTRAIT OF A MAN

ON PANEL

Height, 10 Inches; *Width*, 7¼ Inches

On a dark green background there is seen the figure of a man with dark moustache and beard. His hat is inclined to the right. Bands of fur decorate his garment in front, on the sleeves and on the shoulders. He has taken the glove off his right hand in order to open a package with a knife. The left glove is turned back and allows a view of a part of the hand.

This portrait has passed through the collections of the Count de Montbrizon and of M. Sulzbach, Paris.

Lent by Colonel M. Friedsam.

CORNEILLE DE LYON

No. 76. PORTRAIT OF A MAN

ON PANEL

Height, 9½ Inches; *Width*, 7½ Inches

His lean and bony features are set off by a drooping moustache and a short spare beard of reddish brown. He is dressed in a black pleated doublet, strictly fitted around the neck, which is surrounded by a fluted white collarette. The most striking feature of his costume is his exceptionally tall headdress, rather convex, encircled by a ribbon with a broad rosette in front.

An inscription at the top of the panel gives the date as 1570 and the age of the personage as thirty-two years, but unfortunately it does not reveal his name.

Lent by Colonel M. Friedsam.

No. 75. CORNEILLE DE LYON

No. 76. CORNEILLE DE LYON

CORNEILLE DE LYON

No. 77. Portrait of a Beardless Man

on panel

Height, 5¼ Inches; *Width*, 4¼ Inches

Bareheaded and completely shaven, he is gazing to the right. Abundant curly hair encases his brow. The eyes have an energetic and wilful expression. He wears a black doublet with a white collar. Around his neck there is a large gold link chain.

This portrait comes from the collection of the Count de Montbrizon, Château de St. Roch, in France.

Lent by Colonel M. Friedsam.

CORNEILLE DE LYON

No. 78. Portrait of a Man

on wood

Height, 6⅝ Inches; *Width*, 5½ Inches

Turned towards the right, he wears a black *toque* with a dark feather. Light brown hair, moustache and beard. He is attired in a black coat, closely buttoned to the neck, where a pleated collar is visible.

Yellow-brown background.

Lent by Mr. Leo S. Bing.

No. 77. CORNEILLE DE LYON

No. 78. CORNEILLE DE LYON

CORNEILLE DE LYON

No. 79. Portrait of Antoine de Bourbon, King of Navarre

on wood

Height, 8½ Inches; *Width*, 6 Inches

At the bottom is an inscription: Antoine de Bourbon, Roi de Navarre. Painted about 1555.

The King is represented in bust, slightly turned to the right. The fine features of the delicately painted head are surrounded by an abundant chevelure. He wears a white doublet with high collar. The background is green.

Antoine de Bourbon was born in 1518 as the oldest son of Duke Charles de Vendôme. He married in 1548 Jeanne d'Albret, daughter of Henry II of Navarre. In 1553 their son, who became King of France, Henry IV, was born in Pau. With his brother, Louis de Condé, Antoine headed the Huguenot-Bourbon movement against the Guise, but was arrested and was liberated only after the death of Francis II, December 5, 1560. He became Regent thereafter and joined the Catholic Triumvirate of Duke Francois de Guise, the Connétable de Montmorency and Maréchal de St. André; fought against the Huguenots; captured Bourges and attacked Rouen, in 1562, where he was fatally wounded.

From the Collections: *Sir John Stromberry*, London, 1862; *John Heugh*, London.

Exhibited: *Royal Academy*, London, 1873, No. 174.

Algernon Graves: *Loan Exhibitions*, Vol. II, p. 588.

Lent by F. Kleinberger Galleries.

No. 79. CORNEILLE DE LYON

CORNEILLE DE LYON

No. 80. Portrait of a Woman

ON PANEL

Height, 7¾ Inches; *Width*, 5¾ Inches

Three-quarters to the right, her features are irregular with a rather broad forehead. Represented on a light green background. The severity of her garments and her dark veil is lightened by the brilliance of the jewels that adorn her neck and shoulders.

From the collection of the Count de Montbrizon at the Château de Saint-Roch in France, this portrait passed to America into the collection of Mrs. Chauncey J. Blair, Chicago.

Lent by Colonel M. Friedsam.

CORNEILLE DE LYON

No. 81. Portrait of a Young Woman

ON PANEL

Height, 6¾ Inches; *Width*, 5¼ Inches

She is turned to the right. On her red undulating hair there is resting far in the back a white hood held up by two circles of gold ornamentation, set off with pearls, from which falls a dark veil. She wears a corsage of black decolleté with a small ruche around the neck and puffed yellow and black sleeves. A magnificent pear-shaped pearl is hanging on her breast.

This precious little panel has successively passed through the collections of Count Gaignières, Count Georges de Montbrizon, and Madame la Marquise de Ganay.

Lent by Colonel M. Friedsam.

No. 80. CORNEILLE DE LYON

No. 81. CORNEILLE DE LYON

FRENCH SCHOOL OF THE XVITH CENTURY

No. 82. PORTRAIT OF A MAN

ON PANEL

Height, 14¾ Inches; *Width*, 11½ Inches

Represented in bust, three-quarters, turned to the right. His expression is rather energetic. His hair is thick set, unlike the hairs of his moustache and beard which are sparse. He is dressed in a black doubtlet with large bands of fur. A shirred collar, tied under the chin by two threads, gives a white note in this gamut of dark colors. We share the view of Dr. Max J. Friedländer, who believes this painting to be of French origin.

Lent by Colonel M. Friedsam.

FRENCH SCHOOL OF THE XVITH CENTURY

No. 83. PORTRAIT OF A MAN

ON PANEL

Height, 10¼ Inches; *Width*, 7½ Inches

This unknown personage was most likely an opulent lord, in spite of the roughness of his features and the air of negligence that the long and rather badly combed hair, the locks of which fall on his forehead and along his cheeks, give him. For above his black doubtlet which gives a view of his white shirt through a cut in the collar, he wears a magnificent fur of spotted ermine. He is covered with a flat-topped red bonnet placed obliquely on his head.

This strikingly realistic portrait comes from the celebrated collection of the banker Aynard of Lyon.

It has figured at the Exhibition of French Primitives of 1904, No. 142, in the catalogue of which it is stated to be of about 1530 and to represent a *Seigneur français de la Cour de François I.*

Lent by Colonel M. Friedsam.

No. 82. FRENCH SCHOOL OF THE XVITH CENTURY

NO. 83. FRENCH SCHOOL OF THE XVITH CENTURY

FRENCH SCHOOL OF THE XVITH CENTURY

No. 84. Portrait of the Seigneur de Moncheau

ON PANEL

Height, 9 Inches; *Width*, 6¾ Inches

He is represented in half body on a red background, slightly turned to the right, his two hands crossed on his breast. His grave visage, which is elongated by a large forehead and a pointed beard, is encased in a plain white collar. There hangs on his black garment a double gold chain. He is holding a pair of gloves in his right hand.

On the left there are the armorials and the motto: *En Espérant.* On the right an inscription gives us his age and the date of the portrait. Aeta Suae 80, 6 months, Anno 1605. This double inscription, to tell the truth, warrants caution. In spite of his sparse hair and grey beard, the Seigneur de Moncheau does not look like an octogenarian and it is hard to believe that this portrait was executed as late as the beginning of the seventeenth century, under the reign of Henry IV.

Lent by Colonel M. Friedsam.

NO. 84. FRENCH SCHOOL OF THE XVITH CENTURY

II

OBJECTS OF ART

ENAMELS

The origin of enamels is unknown and its use dates back into antiquity. We know that the Egyptians and Assyrians enamelled the walls of palaces, and as yet no work of such magnificence as the great enamelled walls of the palace of Rameses III at Tell el-Yehudia in the Delta of the Nile has been discovered upon metal of any kind. Subsequent Greek and Roman civilizations used enamel largely on articles of personal adornment. The next time we hear of the use of enamel is in a passage from the writings of the sophist Philostratus (A. D. 240), who says: (*Icones, i. 28*). *It is said that the barbarians pour these colors into moulds, that the colors become hard as stone, preserving the designs.* This is a more or less accurate description of the process of *CHAMPLEVÉ* enamelling, while the barbarians referred to are Celts from the British Islands.

From then on we find many references to enamels, even though at times this exquisite art, which seemed to thrive only under the sunshine of an opulent luxurious era, declined and almost disappeared completely. The objects which have been found show that enamelling was known throughout Europe during the Middle Ages, although the pieces vary greatly in style and in design as well as in technique.

Several kinds of enamels are to be found in gold and silver works. The *CLOISONNÉS* or partitioned, in which the design is formed by thin strips of metals soldered on edgeways to the face of the plate which serves as a base, is the oldest type. The Byzantines and Chinese were experts in the use of this form. The thin strips of metal, form the setting which holds the colored enamel, much as a setting holds a jewel. Another method of enamelling is the *CHAMPLEVÉ* in which the plate is hollowed out with an engraver, the sides being left projecting in such a way that the design is cut into the metal and the grooves form a setting for the enamels. Again there is the

PAINTED ENAMEL in which the pictorial compositions are executed on the smooth plate.

This latter type came into use only towards the end of the XVth century when the discovery was made that enamel could be fused on a metal plate without the retaining wall and that another layer of enamel could be superimposed and fused to the first. In most of these enamel paintings the subject was laid in with white upon a dark background. Towards 1520 the *GRISAILLES* appeared; they were obtained by a first layer of dark enamel on which the design was worked in white and finally retouched, reinforced, gilt or otherwise.

The origin of the painted enamel is doubtful and several points in the history of the art remain very obscure. The information regarding this technique of enamelling is only precise, dating from Nardon Penicaud, who was probably the earliest painter in enamel. He worked at Limoges from 1493 to 1513. The most distinguished follower of this artist is Leonard Limosin who excelled in portraiture. It is at this time that regular dynasties, from father to son, produce these Limoges Enamels during three centuries. The family of Jean Penicaud, Jean Court de Vigier, Pierre Raymond and Pierre Courteys are all great names of artists who excelled in this art. Pierre Raymond was head of a group that rivaled the Penicauds. Jean Court de Vigier is supposed to have been a pupil of Limosin. His drawing was strong and had a great elegance of treatment. Jehan Courteys, who died about 1586, is probably the artist who signed enamels "I. Curtivs" and "I. C."

LIMOGES XIIITH CENTURY

No. 85. CHAMPLEVE RELIQUARY

Height, 6¾ Inches; *Length*, 11¼ Inches; *Width*, 4 Inches

On the cover in raised figures are three angels enclosed in circles. There are two similar ones on the front of the reliquary. The *chasse* is of brass with blue enamel on the front and polychromed in the back. On the right end is the figure of St. Paul holding book and sword, while on the left end is St. Peter with the key.

Former Collections: Church of the Jesuits in Prague; Prince Lichtenstein in Vienna.

Lent by Colonel Michael Friedsam.

LIMOGES XIIITH CENTURY

No. 86. ENAMELLED PASTORAL STAFF

Height, 12½ Inches

There is a criss-cross of brass in which blue enamel is inlaid and scale like projections on the curved end of the staff to represent a dragon. In the circle formed by the end of the staff is the scene showing Archangel Michael slaying a dragon. This staff, which is of enamelled *Champlevé* Brass, comes from the collection of Baron Leopold Goldschmidt, Paris.

Lent by Colonel Michael Friedsam.

No. 86. LIMOGES XIIITH CENTURY

No. 85. LIMOGES XIIITH CENTURY

FRENCH XVTH CENTURY CIBORIUM

No. 87. *Height*, 15 Inches; *Width*, 9 Inches

The ciborium is of chiselled silver with painted enamels. On the base are the symbols of the evangelists, St. Mathew, St. Mark, St. Luke, and St. John. On the square pillar which rises from the base are the figures of other saints among whom are St. Peter and St. Paul. On the top of this pillar is the ciborium, the sides of which have three small enamels of saints. On both sides of the ciborium are two small figures in the round, holding candlesticks.

On the top of the ciborium is a miniature figure of Christ as Salvator Mundi.

Lent by Colonel Michael Friedsam.

NARDON PENICAUD

(Active 1493–1513)

NARDON PENICAUD is the first, according to our information, who painted enamels. There is in the Cluny Museum in Paris a painted enamel by that artist dated 1503 and signed by him. This is the only Limoges enamel signed by Penicaud which has come down to us. Most of the Limoges artists who followed him were his pupils. The most distinguished of these followers was Leonard Limosin.

No. 88. JUNO CHARGES THE FURY ALECTO TO TROUBLE THE TROJANS

Height, 9 Inches; *Width*, 8 Inches

The subject of this composition is taken from the legend of Troy. In a landscape dominated by a chateaufort, Juno naked, her hair hanging over her shoulders with a headgear in a form of small currets, is seated in a large architectural stall.

Below, in front of her, a head of a dragon coming out of the ground, spouts out through flaming jaws the first and most ferocious of the three furies, Alecton, with spread wings and hair of vipers and dressed in a gold striped robe.

From the Collection of Baron J. Vitta, Paris.

Lent by Mr. Jules S. Bache.

No. 87. FRENCH XVTH CENTURY

No. 88. NARDON PENICAUD

LEONARD LIMOSIN

(About 1505–About 1577)

Leonard Limosin is supposed to have studied under Nardon Penicaud. At the beginning of his career we find that he was very much influenced by the German School and more specifically by Albert Durer. His first known work, signed with the initials *L.L.*, are eighteen plaques after Durer. In 1530 he entered the services of Francis I as painter and *valet de chambre*, which positions he retained under Henry II. His last known work bears the date 1574.

No. 89. Diana with a Deer

OVAL PLAQUE

Height, 11½ Inches; *Width*, 8¼ Inches

Diana stands in the foreground nude. In her left hand is a bow, while in her right hand, which is held over her left shoulder, is an arrow. Beside her a deer is standing. In the background a stag hunt is in progress. On the left is a castle.

This plaque comes from the *Spitzer Collection*, in Paris, No. 481 of the catalogue.

Lent by Mr. Jules S. Bache.

No. 90. Francis I

7 Inches Diameter

The King is represented wearing a black toque trimmed with a white feather. On his slashed doublet may be seen *fleurs de Lis* and the crowned *F*. Under the doublet, appearing through the slashes, is a white embroidered shirt. Over the doublet is a dark brown fur garment. This is one of the many portraits in enamel that Leonard Limosin executed for his master. This plaque comes from the *Spitzer Collection* in Paris.

Lent by Mr. Jules S. Bache.

No. 89 LEONARD LIMOSIN

No. 90. LEONARD LIMOSIN

LEONARD LIMOSIN

No. 91. Marguerite de Navarre

Oval. *Height*, 6½ Inches; *Width*, 5¼ Inches

The pale white figure of Marguerite de Navarre is turned to the left. On the blond hair is a headdress. She wears a high linen gold embroidered collar with ruffles; her corsage is black with gold embroidery. A thin gold chain with a pendant falls around the neck. The background is blue-black with gold dots. The plaque is of painted enamel.

Former collections:

M. Denon, Paris.
M. Magniac, Paris
J. P. Morgan, New York.

Exhibited at the Metropolitan Museum of Art, New York.

Lent by Colonel Michael Friedsam.

No. 91. LEONARD LIMOSIN

LEONARD LIMOSIN

(About 1505–About 1577)

No. 92. Henry d'Albret, King of Navarre

Height, 8¼ Inches; *Width*, 5½ Inches

The portrait shows the King dressed in black wearing the insignia of the Order of Saint Michael. On his head is a toque trimmed with a single white feather. It is painted in various colors on a blue background. It is signed L. L. 1561. Henry d'Albret was the grandfather of Henry IV.

Lent by Mr. Jules S. Bache.

LEONARD LIMOSIN

(About 1505–About 1577)

No.93. Portrait of Galiot de Genouille, Commander of the Artillery of Francis I.

Height, 9 Inches; *Width*, 6⅞ Inches

The portrait shows a man with blond mustache and hair, and blue eyes wearing a black four-cornered hat and a black circular collar which falls on a white coat. The background is dark blue. The face is very delicately executed.

Former Collections:

Baron Arthur de Schickler, Paris.

Comte H. de Pourtales, Paris.

Exhibited: Palais Sagan, Paris, 1913, No. 244. Catalogue-de-luxe, Pl. LV. Illustrated in "*Les Arts*", September, 1913, page 32.

Lent by Mr. Jules S. Bache.

No. 92. LEONARD LIMOSIN

No. 93. LEONARD LIMOSIN

LEONARD LIMOSIN

No. 94. ST. PAUL

Height, 5⅛ Inches; *Width*, 5¼ Inches

In his right hand he holds a book and in the left, resting on his shoulder, is a sword. At the base of the sword shaft are the initials "L. L."—Leonard Limosin. He is dressed in a blue garment with a green cloak thrown over it. The plaque comes from the Marquis Peruzzi dei Medici Collection, Florence.

Exhibited at the *Baltimore Museum of Art*, November, 1926.

Lent by F. Kleinberger Galleries.

JEAN PENICAUD

(XVIth Century)

No. 95. ADORATION OF THE CHILD

Height, 7 Inches; *Width*, 6 Inches

The Child is lying on His back on a wooden box. On the left is the Virgin, and beside her is the head of the kneeling donkey. The Virgin is dressed in a dark reddish gown and has over her head a white shawl which falls over her shoulders. On the right, St. Joseph is kneeling holding a staff in his hand. Over the group three angels are singing and hold a scroll of parchment. Although the scene is obviously supposed to take place in a hut or shed, as the cattle would indicate, we find a fine architectural composition as a background. On the left are a number of columns and pilasters, and in the center a landscape with golden stars can be seen through a stone arch.

Lent by Mr. Jules S. Bache.

No. 94. LEONARD LIMOSIN

No. 95. JEAN PENICAUD

JEAN PENICAUD

(XVIth Century)

No. 96. THE ANNUNCIATION

Height, 6½ Inches; *Width*, 5 Inches

JEAN PENICAUD came from the family of Nardon Penicaud and was one of his followers. The Annunciation is treated in the conventional manner. The Virgin is kneeling in front of three lilies which are in a vase and turns her head towards the angel who is standing back of her. The angel wears a red cassock over a white gown; the wings are green and the hair yellow. Above the angel is God the Father surrounded by clouds; while below, above the Virgin, is the Holy Ghost in the shape of a dove. In the background is a couch with green draperies and a red cushion.

Lent by Mr. Jules S. Bache.

PIERRE RAYMOND

No. 97. MARS, VENUS, AND CUPID

Height, 7½ Inches; *Width*, 6 Inches

On the left on a couch is the purple draped figure of Venus. Beside her stands Cupid holding a bow, and sitting at the foot of the couch is Mars dressed in armor.

On the back of the plaque is the inscription "P. R. Limoges 1559" which is the signature of Pierre Raymond.

Exhibited at the *Baltimore Museum of Art*, November, 1926.

Lent by F. Kleinberger Galleries.

No. 96. JEAN PENICAUD

No. 97. PIERRE RAYMOND

MASTER OF THE AENEAIDE

(Early XVIth Century)

Marquet de Vasselot attributes these four plates to the Master of the Aeneaide and states that they date from between 1525 and 1530. The subjects are copied after the woodcuts executed by Sebastien Brant illustrating the Aeneid published by the printer Johann Gruninger of Strasbourg at the beginning of the XVIth Century.

No. 98. Aeneas Flees from Troy with Anchises, Creuse and Ascanius

Height, 9 Inches; *Width*, 8 Inches

Aeneas is shown carrying his father, Anchises, on his shoulder and holding his son Ascanio by the hand. Behind him, on the left, is his wife Creuse accompanied by a servant. In the background Troy is seen in flames.

From the Collection of Mr. Jules Porges, Paris.

Lent by Mr. Jules S. Bache.

No. 99. Aeneas Offers Sacrifices to the Gods Before the Tomb of His Father at Drepanum

Height, 9 Inches; *Width*, 8 Inches

On the ground, lying at the right of the group consisting of Aeneas, Ascanio and Acates who are standing in front of the altar, is a goat and a bull ready to be sacrificed. Above and at the right of this scene is the ocean and a galley at anchor. On the altar are several bowls of wine ready to be poured on the ground by way of libation to Bacchus. A snake gliding over the altar tastes the banquet. Alcestes, King of Sicily, is with Aeneas near the tomb.

From the Collection of Mr. Jules Porges, Paris.

Lent by Mr. Jules S. Bache.

No. 98. MASTER OF THE AENEAIDE

No. 99. MASTER OF THE AENEAIDE

MASTER OF THE AENEAIDE

No. 100. Combat of Entellius and Dares

Height, 9 Inches; *Width*, 8 Inches

Entellius and Dares are in the center of the composition, each holding a club or *caestus*. At the foot of the tree, behind the fighters, are two swords which are the prizes to the winner. On the left, behind Entellius, stands Alcestes, King of Sicily, with a sceptre in his hand. On the other side, behind Dares, stand Aeneas and his son, Ascanio. The whole group is dressed in costumes of the XVIth Century. In the background is a castle.

From the *Collections of Mr. Magniac and Mr. Jules Porges*, in Paris.

Lent by Mr. Jules S. Bache.

No. 101. Turnus, King of the Rutules

Height, 9 Inches; *Width*, 8 Inches

Turnus, King of the Rutules, is seen in front of Troy about to meet his rival, Aeneas. After having lost two battles to Aeneas he agreed to a hand-to-hand fight with him, and the prize of the fight was to be the daughter of King Latinus, Lavinie. Turnus was killed in that fight.

King Turnus is shown in this composition, on horseback in the middle of the river, outside the walls of Troy. On the battlements soldiers are seen. The costumes are of the XVIth century style.

From the *Collection of Mr. Jules Porges*, Paris.

Lent by Mr. Jules S. Bache.

No. 100. MASTER OF THE AENEAIDE

No. 101. MASTER OF THE AENEAIDE

JEAN LIMOSIN

(1528–1610)

Jean Limosin was a brother of Leonard Limosin, who was the most famous of a family of seven Limoges enamel painters.

No. 102. Emperor Marcus Aurelius

10½ Inches in Diameter

Marcus Aurelius is here represented riding on horseback in a statuesque manner. The horse stands on a pedestal and towers over the surrounding landscape. The Emperor is dressed in the classical costume, the *toga*.

This circular plaque enhanced with gold is a very fine example of the *grisaille* type of enameling.

Former Collection: John Pierpont Morgan.

Exhibited in the Metropolitan Museum of Art.

Lent by Mr. Jules S. Bache.

PIERRE COURTEYS

No. 103. Enamelled Coffret

Length, 9 Inches; *Height*, 8 Inches; *Width*, 5½ Inches

The coffret is of gilded silver and has on all sides in painted enamel scenes of the life of Joseph. On the lid is a small gilded handle. In the four sides of the coffret are thin decorative columns. This Limoges Enamel dates from the XVIth Century.

Former collections:

M. Frederick Spitzer, Paris.

Baroness Mathilde Rothschild, Paris.

Lent by Colonel Michael Friedsam

No. 102. JEAN LIMOSIN

No. 103. PIERRE COURTEYS

SUZANNE DE COURT

(XVIth Century)

No. 104. Ecce Homo

Height, 10 Inches; *Width*, 8 Inches

Christ with a green crown of thorns is standing on the right with His hands tied before Him. He wears a dark reddish-brown cloak over His shoulders, while around His waist is a white drapery. A soldier, standing in back of Christ, holds the cloak open so as to show the people before him the tied hands.

Pilate stands to the left of Christ and is addressing the people. The background consists of a Renaissance palace which represents the Temple. On the left is a green forest in the middle of which is a castle designed in gold. The initials S. C. are in the upper left hand corner.

From the Fanien Collection in Paris.

Lent by Mr. Jules S. Bache.

JEAN COURTEYS

(XVIth Century)

No. 105. The Crucifixion

Height, 9 Inches; *Width*, 7 Inches

This scene is represented in the usual manner. Soldiers on horseback holding spears surround the three crosses. On the right and left of the crosses are the sun and the moon. In the background is a town with battlements above which rise the roofs and spires of churches.

Lent by Mr. Jules S. Bache.

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